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THE

G U I D E

TO

O I L P A I N T I N G .

BY

J. S. TEMPLETON.

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TO
THE VICE PRESIDENTS,
THE COUNCIL,
AND
MEMBERS
OF
THE INSTITUTE OF THE FINE ARTS,
THIS HUMBLE ENDEAVOUR TO
EXTEND THE ELEMENTARY KNOWLEDGE OF OIL PAINTING IS
MOST RESPECTFULLY DEDICATED BY THEIR
VERY DEVOTED
AND FAITHFUL SERVANT,
THE AUTHOR.

Preface.

The following pages are intended to remove, or at least lessen the difficulties that necessarily present themselves at the threshold, in entering on the study of any branch of Art, arising from the want of practical information, arranged in proper order, simplified and clearly defined: discouragement, and not unfrequently ultimate abandonment of a pursuit, that might have proved both pleasing and profitable, are the consequence of the difficulties so encountered, when a ready reference to information, founded on the experience of others, might have smoothed the way for the more resolute, and encouraged the desponding to persevere.

The writer of this little work has derived what information he possesses on the subject of which it treats, chiefly from his own practical experience, corroborated by the communications and opinions of many others in the profession, of such standing, as to

give high value to their authority : he feels therefore that he is justified in placing it, with modest confidence, before those who are in a condition to require it, without any hazard of leading them astray, and with an earnest desire that it may prove useful. His aim has been, to omit nothing that could be considered essential to be known ; and in entering into minute details, it would be difficult to determine, what should be pronounced trivial or unnecessary to be communicated to such as are just commencing their search for elementary information. In viewing the various grades of intellect that may be directed to the same pursuit, it will be admitted without difficulty, that precepts, and points of instruction, which would appear superfluous and trifling to the more gifted, may be necessary and of high value to others—the best course then, is to provide for all, and to risk transgression rather on the side of superfluity than scantiness. Many, indeed most of the works, that have been hitherto published on the same subject, are so deficient in the detailed information here alluded to, as to deprive them of half their value to the beginner, however good they may be in other respects ; to supply this want is one of the chief objects of this little treatise, and it will be a source of great gratification to the Author if he should be deemed to have accomplished his aim.


Kensington, May, 1845.

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The Guide to Oil Painting.

THE PAINTING ROOM.

 HERE circumstances permit, it is obviously the most satisfactory and convenient arrangement to have a room exclusively appropriated to the purposes of oil painting; as, by the adoption of this plan, much time may be saved that would be otherwise spent in the arrangement of, and putting away the materials, previous to commencing, and on leaving off work. In a room of this kind, such order may easily be preserved, as will greatly conduce to the comfort and convenience of readily laying one's hand on any of the materials or requisites that may be wanted in the progress of the work; while at the same time, they are less liable to be disturbed or deranged by the officious meddling of persons unacquainted with their use. The picture can also be left to dry undisturbed, after having been worked upon, without risk of injury from dust

or accident; while the Artist is tempted to embrace every opportunity of resuming his work, by the inviting readiness with which he can lay his hand on his materials; and he is also less liable to be disturbed by the intrusion of strangers, or to be discouraged by ignorant or premature criticism, while absorbed in the pleasing effort of working out some peculiar effect, obvious at the time to none but himself.

Such a room, which is called in plain English a painting room, but which is sometimes affectedly styled a Studio, or Atelier, need for ordinary practice be but of moderate dimensions, and when choice can be made, it should have one good uninterrupted and somewhat elevated light, facing the east, or north, as from windows so situated, the direct rays of the sun, which are by no means friendly to the painter's operations, retire at an early period in the morning:—the furniture of the painting room should be simple, and its quantity, and nature, be entirely regulated by the Artist's convenience and requirements; if he has but few seats he is the less likely to be disturbed in his studies by lounging intruders, and a scarcity of tables will have no tendency to prolong their visitations, by any prospective suggestions of ill-timed or unnecessary hospitality; but in truth an over-supply of such things in a painting room, only tends to encumber the painter, and its absence will never be felt as a discomfort by him, when inspired by the enthusiasm

necessary to the production of a creditable work of art: a drugget of some unobtrusive colour will be a proper covering for the floor, window hangings are worse than useless, as they tend to obstruct the light, and harbour dust, which they yield again on the slightest agitation, to the manifest injury of colours recently laid on the picture. In cold weather the painting room is best warmed by a close stove, by the use of which, both smoke and dust are in a great measure avoided, and a more equal temperature is diffused through the room; the advantage of which will be felt in its tendency to promote the drying of the colours, which cold or frosty weather is apt to delay; a few good prints, pictures, or copies of pictures, of a character and subject suited to the taste of the Artist, and the branch of painting he has chosen, will form a suitable decoration for the walls, and will prove extremely useful, in keeping up his eye and reminding him constantly of the principles of composition and effect, with which he should be familiar, and of which he should never lose sight; a few portfolios containing prints, drawings, and studies; some useful casts, or other picturesque objects will form the remaining appropriate garniture of the room, which should not be inconveniently overstocked, and every object in which should have some reference to the pursuit of its occupant.

Although a room of this description is desirable, it must not be inferred that it is absolutely indispensable to the practice of oil painting; there are indeed but few circumstances ordinarily to be met with, so inimical to its practice, as to forbid it altogether; an ardent mind, possessed of a moderate share of perseverance, and an aptitude for orderly arrangement, will seldom be turned aside from its purpose, by slight obstructions or inconveniences: the peasant's cottage, the garret, and even the stable have often been the scene where the brightest genius has developed itself; and many fine works, the choicest gems of choice collections, have been produced under circumstances in which little else than the mind of the Artist, was favourable to their production.

THE IMPLEMENTS.

It is necessary the painter should be provided with certain implements, and it will save much annoyance and trouble if these are well chosen at the first; the list is simple, the expense of procuring them need not be great, and the most economical mode is to have recourse to the Artist's Colour shop for their purchase; they may be thus enumerated: - Easel, Palette, Palette-knives, Brushes of various kinds, Port-crayon, Mahl-stick, an oil or smudge pan, a colour slab and muller, a portable japanned tin colour box,—and to these may be added a looking-glass, a pair of com-

passes, a muller, a T square, some oiled paper, or what is better, some tin-foil, and a small stock of old linen for palette cloths; all these the most inexperienced may select for themselves, by attending to the following observations:—

THE EASEL—is the frame, or rest on which the picture is supported at a proper height for the Artist to work on; there are several kinds of easels, but those in general use, are the common square framed, and the rack easel, the latter of which, is by far the most convenient, particularly for pictures of a larger size, that require to be occasionally raised or lowered, in order to paint on the upper, or lower parts of them; as with them, this can be done with one hand, thereby avoiding the necessity of putting down the palette and brushes each time; but as a well made rack easel is rather expensive, the common framed easel, supplied with pegs for adjusting the height of the picture, is very frequently used: the convenient height, for either kind, is about seven feet; for very small pictures a table easel will sometimes be found useful.

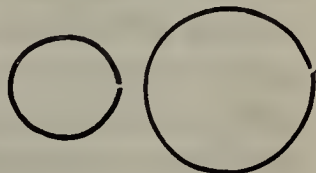
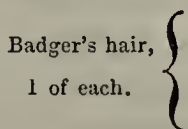
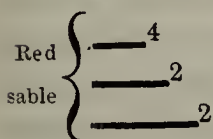
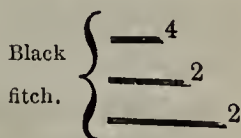
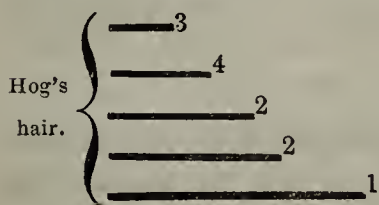
THE PALETTE—is the board on which the colours are arranged to paint from. Palettes are usually made of an oval or an oblong square form; they should be of some light coloured wood, and sufficiently thin and well balanced on the thumb, to avoid any inconvenience being felt from their weight;—it

is well to be provided with two or three, of different sizes, to suit the magnitude, or nature of the work in which they are employed.—As they ought to be kept clean, the colour should never be allowed to dry on them, it being then difficult to remove, therefore, on leaving off painting for any considerable time, the colours should be removed to a porcelain slab, and immersed in water contained in a shallow pan, or dish; the palette should then be carefully cleaned with a piece of rag, dipped in spirits of turpentine, and wiped dry;—the colours will thus remain moist for a considerable time, and ready to be transferred to the palette again when required for use.

THE PALETTE KNIFE.—is used for arranging the colours on the palette, mixing tints, &c.; it should be very flexible, about three quarters of an inch wide in its broadest part tapering off a little towards the point, and having a balance handle. Besides the steel palette knife, there should also be had, one of ivory, to use with those colours which are injured by contact with steel.

BRUSHES—The use of brushes need not be explained but their being well selected is of great importance; those usually employed in oil painting are made of Hog's hair, black fitch, red sable, and Badger's hair, and are so denominated respectively. It must be well borne in mind, that the use of large

brushes is conducive to the acquirement of a broad, bold, and free style of painting. Flat brushes are generally preferred, though round ones are useful for some purposes; the hair should project a moderate length from the tin in which it is mounted, so as to combine firmness, and flexibility. In choosing flat brushes of Hog's hair, or black fitch, such as assume a clean chisel like form, without any straggling hairs, when wetted and passed between the thumb, and finger, are the best. The same may be observed of sables, but these should have the additional quality of coming to a fine point when required. Brushes of Badger's hair are only used for softening or sweetening broad tints that have been previously laid on the picture;—proper size is the point to be observed in the choice of these. The following list will be a sufficient guide for a selection of the number and size of each sort, in the first instance, (the length of the black line indicating the width of the flatted part of the tin mounting.)



The Brushes, after having been used, should immediately be washed, first with spirits of turpentine, then in soap and warm (not boiling) water, well rinsed, and dried, and the hairs laid smooth with the finger and thumb. It is very difficult to clean a brush in which the colour has been suffered to dry; and it is always found to be injured. It is proper to observe, that much of the success of painting depends on the good condition in which the brushes are kept.

PORT-CRAYONS—The best crayon or chalk holders are those which have three slits at each end—they being best adapted for receiving chalk of various sizes.

MAHL-STICK—The Mahl-stick is used for steadying the hand, while painting the details; it is held in the left hand, with the palette and brushes, while the point, properly wadded, rests on the canvass; it should be light and firm,—those made of stiff cane are the best. Its aid is not always necessary, and some Artists discard it altogether, as interfering with freedom of hand.

OIL-PAN—This is a long-shaped vessel or box, usually made of tin, the bottom slanting downwards from one end to the other, into which is poured a little poppy, or nut oil; its use is to lay the brushes in, with the hair immersed in the oil, to keep them moist when put away after using them, without being washed.

COLOUR-SLAB AND MULLER—A stout glass slab, ten or twelve inches square, and a porphyry or glass muller, two inches in diameter, are requisite for grinding up small bits of valuable colours, or such as do not keep well enough in oil, to be purchased ready ground. (These will be treated of in their proper place.) The use of the slab and muller is easily acquired.

COLOUR-BOX—Colour-boxes are fitted up in various ways, and may be chosen indifferently, according to fancy; they are intended to receive the colours prepared for painting, some vials of oil and varnish, a small palette, &c. Their best quality is portability, as their chief use is for carrying out the materials when painting Landscapes from nature, for travelling, and other such purposes.

A moderate sized looking-glass, hanging in a convenient place in the painting room, for occasionally looking at the picture in progress, will be found of great use in enabling the Artist to detect readily any errors he may have committed in drawing, perspective, composition, the balance of light and shadow, and colour; this it does by presenting the picture reversed, and consequently doubling the error to his view; and he may rest assured, if the image of the picture in the glass present any thing unsatisfactory, the picture itself requires correction in that particular;—the look-

ing-glass is indeed a severe critic, but assuredly an honest one.

The occasional use of a pair of compasses, a ruler and a **T** square, will be obvious to any one the least conversant with drawing. The compasses should be of that kind to which a pencil or crayon holder can be adjusted, for striking circles, or curved lines, and the ruler and square may be combined in one instrument, namely, the latter; the blade, or long arm of which may be about two feet long. When straight lines of greater length occur in a picture, a thread extended in their direction across it, will be a sufficient guide for drawing them.

OILED PAPER—is easily prepared by brushing some drying oil over sheets of thin writing paper, and then hanging them up with pins to an extended cord to dry; but as has been observed, tin-foil, which is scarcely more expensive, is better;—its use is to fold up neatly in small packages (as chemists do powders, &c.), the residue of tints composed of valuable colours, or the colours themselves, that may happen to remain on the palette after painting, for future use: they may be thus kept moist and uninjured for almost any length of time.

OLD LINEN—has been mentioned as being preferable for palette cloths, &c., and the reason of this

preference is merely, that it is freer than any other, except silk, from those flocculent particles, which by adhering to the palette and brushes, might be mixed with the colours, and injure their quality. There is no difficulty in procuring an ample supply of old linen, as perfectly pure and clean as the superfine paper that is made from it, for it may be cheaply purchased of the people denominated rag merchants or marine dealers.

THE MATERIALS.

A review having thus been taken of the painting room, with its furniture, and implements, we must next proceed to the consideration of the materials. It is the peculiar business of the Artist's Colourman to prepare and supply these, and in order to be certain of their quality—as their perfect preparation is chiefly developed in their use—recourse should always be had to shops of established reputation for their purchase. Strained canvasses, prepared panels and millboards, oils and varnishes, colours, sketching chalks, and a few coloured crayons, form the list.

CANVASS, PANEL, AND MILLBOARD—are used indiscriminately for pictures, but canvass is the cheapest in proportion to its size, is generally made use of for pictures of considerable dimensions, and is usually sold ready prepared and stretched on straining frames;

which are frames fitted with wedges to their inner corners, by driving which, the canvass may be tightened, should it chance to become inconveniently loose, as it sometimes does. There are two kinds of grounds with which they are all prepared, namely, the hard, or oil ground, and the absorbent ground; which latter is so called from its tendency to absorb a portion of the oil from the first lay of colour that is put on it; an advantage (if it be one) which is not perceptible in any subsequent application of colour to the picture, and therefore either ground may be chosen. A well prepared canvass should have the ground laid without streaks, and moderately thin, so that the texture of the cloth should be scarcely, or not at all, perceptible, and it should be free from projecting coarse threads and knots; panels are always preferred with a smooth surface, as they are mostly used for smaller works that are intended to receive high and delicate finish. The ground with which millboards are prepared, has frequently a slightly granulated surface, this being better calculated to receive, and give effect to, the bold and broad style in which sketches and studies for pictures are usually painted, and for which millboards are chiefly used.

The grounds should be of a light colour, and indeed many Artists prefer them of a pure white, as they find it conducive to pureness and beauty of colouring in those parts of a picture which require to be painted

on but once, as the white ground shines through the colour in those parts, and gives it a lustre, it would not otherwise possess. An inferior kind of prepared Millboards is often used called sketching board, its name indicates the purpose it is employed for. Canvasses, &c., that have been kept for a considerable length of time previous to using, are apt to receive from the atmosphere, a greasy deposit, which, though imperceptible to the eye, is of sufficient quantity, greatly to retard, and often altogether to prevent the drying of the colours that are laid on them; to remedy this, before using them, they should be placed in a horizontal position, and carefully rubbed with a piece of flannel and finely powdered pumice stone, well sifted; they should then be washed with a weak solution of sugar of lead in water, applied with a rag or sponge, which may be allowed to dry on them, the powdered pumice must then be applied again, and removed with a brush: should any design happen to have been made with chalk, that it is wished to preserve from being erased, the outlines of it may be delicately gone over with a sable pencil and burnt Umber, or any other quickly drying colour, thinned with Mastich varnish, and allowed to harden for a day or two,—they will not then be removed by the process just described, if carefully performed.

OILS—The oils used in painting, are the vehicles in which the colours are ground in the first instance,

and as their names imply, they are all extracted from vegetables; they are Linseed oil, Nut oil, and Poppy oil; these have the property of solidifying when exposed on a surface to the air;—this property is called drying, and they are here set down in the order in which they possess it; Linseed oil being that which dries most rapidly. Good oils are of a very pale amber colour, or nearly colourless, perfectly limpid and transparent, and when smeared on a piece of clean glass, should, in warm weather, dry as follows: Linseed oil in a day, Nut oil in a few hours more, and Poppy oil should not much exceed a couple of days; they are all more or less influenced in their drying, by the colours with which they are employed, some of which greatly accelerate, while others retard it, and with certain colours some oils will not dry at all, unless means are employed to cause them to do so, but of these we will treat when speaking of colours.

The cause of these oils drying, is, chemically speaking, that they possess a peculiar affinity for oxygen which they absorb from the air when exposed to it, and by the action of which they are gradually thickened and become solid. The natural tendency of Linseed oil to assume this state, is greatly increased by mixing and boiling it with certain oxides of lead, such as litharge, red lead, &c., which impart to it a rapidity of drying. After undergoing this preparation it is called “Drying or Boiled oil.” When pur-

chased it should be, though of a darker colour, quite clear and transparent, is indispensable in the use of some colours, and in some preparations that will hereafter be described.

Oils will keep good a long time, if corked from the air, and indeed they rather improve by age than otherwise. It is sometimes the practice to expose them to a strong light, in white glass bottles, or vials, well corked, to deprive them of their yellowish hue; this is called bleaching them, but it produces no great advantage, and is scarcely worth the trouble.

The following will be found an ample supply of each kind:—

Drying oil—a pint.

Linseed oil

Poppy oil

Nut oil

} of each a gill.

VARNISH—Mastich and Copal Varnish are chiefly employed in painting. Mastich varnish, being simply a solution of gum Mastich in rectified spirits of turpentine, dries more quickly when alone, from the speedy evaporation of that essential oil, than Copal Varnish, which contains a small portion of fixed oil, found necessary for the solution of the gum Copal; notwithstanding which however, the latter varnish is found to possess a stronger influence in

promoting the drying of colours ground in oil, when mixed with them, than the former, which is quite neutral in that respect.

A new sort of varnish called white Lac varnish is recommended by Mr. Field in his "Chromatography" for some purposes which will be mentioned hereafter, when explaining the use and application of varnishes; they are all to be had in perfection, at good colour shops, and the following supply will be sufficient at first:—

Mastich varnish	} each half a pint.
Copal varnish	

Lac varnish—a gill.

COLOURS—As colours form the very being and essence of a picture, and as all the other materials are subservient and have reference to them; they have always been regarded with peculiar interest by the Artist, and have occupied a chief share of his attention. It is indeed of the first consequence that their nature and properties, their sympathies and antipathies, and their respective permanence or fugitiveness, should be well understood, for on a knowledge of these, their proper mixture and application in a great measure depends, and he who goes thoughtlessly to work, without this knowledge, using indiscriminately such colours as seduce him by their apparent richness,

or dazzle him by their temporary splendour, may chance to repent his want of caution, by beholding his most beautiful effects fading daily beneath his eye, and his most elaborate works rendered worthless, by mutations of colour and tint, to him altogether unaccountable.

The discoveries of modern chemistry have added largely to the comparatively simple list of colours employed by the old masters, and yet if these discoveries were ten times more numerous, they would never of themselves enable us to rival the beauty of colouring to be found in their best works; we have the same colours, in equal perfection, that they employed, with a great number of others, of recent discovery, which were unknown to them, but the great discovery we stand in need of is, that skill and judgment in their application which render most of the works alluded to so pre-eminently beautiful.

It is well known that all the endless and varied effects that nature presents to our view, are produced by the agency of the three primitive colours, Yellow, Red and Blue, into which the rays of pure light are found divisible, and if three pigments of these three colours, perfect in brightness, intensity, and durability, were discovered, we might hope by their means alone to approach near to nature in our pictorial imitations of her works, but as such a valuable discovery is

scarcely probable, it will be wise to keep nature's principle constantly in view, in our selection of colours, as a wholesome check upon any desire we may feel to add unnecessarily to their number; and looking upon it in this light, there seems to be nothing improbable in the assertion of Pliny, that the ancient Greek painters employed but four colours in their works; for, judging from the remains of ancient sculpture that have come down to us, nothing can be more certain than that the Artists of those times, founded their practice on strictly true philosophical principles, deduced from that nature they studied so closely, and imitated so faithfully.

It only remains to be added, that a multitude of different colours, however good or unexceptionable each may be in itself, only tends to embarrass and perplex the artist in their use, creating unnecessary anxiety for their proper employment, that might be better expended in more important considerations; colours may be called the food of a picture, the simpler and plainer that food, the more healthy and vigorous will be its tone and texture.

Instead then of indulging in the common practice of increasing the number of colours, let us rather exert our ingenuity in an endeavour to discard those we can do without, taking this as a maxim, *that the shortest road to good colouring, is through a simple palette.*

We shall now proceed to consider in detail the colours, (or pigments as they are commonly called, previous to their being ground and prepared for painting) that are in general use; they are derived from several sources, the Animal, Vegetable and Mineral kingdoms, as well as Chemical science, each contributing its share. Some are purely natural productions, ready formed to our hand, some are natural productions modified by art, while some are produced by art alone; and it is to be observed, that from each of these sources, both good and objectionable pigments are derived; this classification of their origin it is useful to know, as that of each will be presently given, but their arrangement as to their respective hues, is the one of most importance, and may be taken, in the following order:—White, Yellow, Red, Blue, Orange, Green, Purple, Brown, Black.

The principle pigments that belong to each of these are,

WHITE.

Flake White.

YELLOW.

Yellow Ochre.

Naples Yellow.

Raw Sienna.

Yellow Chrome.

Yellow Lake.

Yellow Orpiment.

King's Yellow.

Lemon Yellow.

RED.

Vermillion.

Pink Madder.

Light Red.	Carmin.
Indian Red.	Scarlet Lake.
Red Lead.	Crimson Lake.
	Lac Lake.

BLUE.

Ultramarine.	Smalt.
French Ultramarine.	Prussian Blue.
Cobalt Blue.	Antwerp Blue.
	Indigo.

ORANGE.

Orange Vermillion.	Burnt Sienna.
Orange Lead.	Orange Chrome.
	Orange Orpiment.

GREEN.

Terra Vert.	Verdigris.
	Emerald Green.

PURPLE.

Purple Lake.	Purple Madder
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BROWN.

Raw Umber.	Brown Pink.
Burnt Umber.	Bone Brown.
Vandyke Brown.	Madder Brown.
Cologne Earth.	Asphaltum.
	Cappah Brown.

BLACK.

Ivory Black.	Blue Black.
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This list of pigments might be greatly extended,* but it contains enough, and more than enough, for all the purposes of the Artist: they are probably never all used by the same individual; as above enumerated, they afford a fair field for selection, a dozen of them judiciously chosen will form a liberal and efficient supply for the palette, and as we proceed we shall take care to point out the most eligible.

Flake White—(chemical) is white lead purified; it is the only permanent white generally used in oil, is perfectly opaque, and dries well.

Yellow Ochre—(earth) is a good permanent colour, much used, and dries well.

Naples Yellow—(chemical) is permanent, very opaque, a good drier, and in considerable use; it should be used with an ivory palette knife, as the contact of iron injures its colour, giving it a greenish hue.

Raw Sienna—(earth) is permanent, transparent, and much used, though an indifferent drier.

* Among others not enumerated in the above list, may be mentioned as deserving attention and trial—Palladium Scarlet, Palladium Red, Permanent Blue, New Lake, and Italian Ochre. The Lake is a preparation of Cochineal, but is said to be somewhat more permanent than the ordinary lakes, and does not coagulate as they do. The Italian Ochre is remarkable for its brilliant yellow colour and its transparency, in both of which respects it far exceeds all other ochres.

Yellow Chrome—(chemical) is of a doubtful permanency, though sometimes used on account of its brilliancy ; is opaque, and dries well.

Yellow Lake—(vegetable) not permanent, very transparent, not much employed, and dries very slowly.

Yellow Orpiment—(chemical) an unsafe colour, seldom used, but will stand when applied alone, in Copal varnish, is very opaque, and dries very badly in oil.

King's Yellow—(chemical) nearly of the same character as the preceding.

Lemon Yellow—(chemical) a new colour, not much in use, is very weak, though said to be permanent, is semi-transparent, and dries well.

Vermillion—(chemical) very permanent, and of indispensable use, opaque, dries rather slowly, except in Drying oil, with which it may safely be used.

Light Red—(earth) is yellow ochre burnt, is very permanent, in general use, semi-transparent, and dries readily.

Red Lead—(chemical) when of good quality is

tolerably permanent, used occasionally, opaque, and dries very rapidly.

Indian Red—(earth) is very permanent, much used, opaque, and dries well.

Pink Madder—(vegetable) is very permanent, of great use, very transparent, but a bad drier.

Carmine,	} (all insect.)
Scarlet lake,	
Crimson lake,	

These are various preparations, of the same kind, of no great repute for permanency, but used with certain precautions to a considerable extent, they are very transparent; but bad driers.

Lac lake—(vegetable gum) of the same character as the last, but somewhat more durable.

Ultramarine—(Mineral) perfectly unchangeable, generally used, very transparent, and dries well.

French Ultramarine—(chemical) resembles the latter, instead of which it is often used for economy, though it sometimes undergoes a slight change, a good drier.

Cobalt blue—(metallic) is durable, much used, transparent, it dries freely.

Smalt—(chemical) of the nature of Cobalt, but neither so durable, nor so much used, it is a good drier.

Prussian Blue—(chemical) changeable in light tints with white, but much used for dark rich blues, or mixed dark tints, in which it stands well, it is a most powerful and transparent colour, and an excellent drier.

Antwerp Blue—(chemical) is a lighter modification of the latter, but of the same general character, its use is not necessary.

Indigo—(vegetable) though very deep, not very permanent, and is not often used, it is very transparent, dries well.

Orange Vermillion—(chemical) permanent, very eligible, opaque, and dries well.

Orange Lead—(chemical) of the same general character as Red Lead.

Burnt Sienna—(earth) very permanent, much used, rich and transparent, and an excellent drier.

Orange Chrome—(chemical) rather more durable than Chrome Yellow, but in other respects of the same character.

Orange Orpiment—(chemical) has the same character as Yellow Orpiment.

Terra Vert—(earth) permanent, used occasionally, semi-opaque, and a very good drier.

Verdigris— (chemical) not at all permanent, except when applied alone in Copal varnish, and a little oil, in which it is now and then used on account of its beauty as a glazing colour, very transparent, an excellent drier.

Emerald Green—(chemical) not very durable, sometimes used sparingly on account of its brilliancy, opaque, and dries well.

Purple Lake—(insect) see character of Scarlet, and Crimson Lakes.

Purple Madder—(vegetable) see character of Madder Lake.

Raw Umber—(earth) very permanent, much used, semi-transparent and an excellent drier.

Burnt Umber—(earth calcined) of the same character as the last.

Vandyke Brown— (earth) very durable, frequently used, very transparent, an extremely bad drier.

Cologne Earth—(earth) very permanent, much used, very transparent, dries slowly.

Brown Pink—(vegetable) not very durable, except in deep rich shades, for which it is frequently used; very transparent, but an extremely bad drier.

Bone Brown—(animal) pretty durable, often used, transparent, dries slowly.

Madder Brown—(vegetable) very durable, not often required, very transparent, a bad drier.

Asphaltum—(bituminous) permanent, much used by some Artists, though objectionable on account of its liability to crack; extremely transparent, and dries rapidly.

Cappah Brown—(earth) recently introduced, bears an unexceptionable pigment, transparent, and dries with remarkable rapidity.

Ivory Black—(animal charcoal) very durable, constantly used, very transparent, but rather a slow drier.

Blue Black—(vegetable charcoal) very durable, in frequent use, semi-transparent, and a good drier.

OF THE DRYING OF COLOURS.

In treating of oils, it has been mentioned that some colours retard, or prevent the drying of the oils, in which they are ground, these colours are technically called bad driers; but this tendency may be corrected in various ways; the most simple of which is, to add a small portion of sugar of lead, of the best kind, very finely ground in pale drying oil, to such colours as require it, this may be done on the palette, with the palette knife; it is imagined by some, that this mixture has a tendency to injure the colours; but if just so much of it is used, as will ensure their drying in moderate time, no injury need be feared, equal to the probable accumulation of dust and dirt, that will be deposited on them before they dry, if some such precaution be not taken, not to mention, the chance of smearing, and other accidents that may befall them, or the irksomeness of waiting till they are in a fit state to receive fresh work.

Such colours as dry rapidly alone, are also frequently found to promote the drying of those that dry slowly, and advantage may be taken of this, for example, almost all colours dry in a short time when mixed in tints with Flake White; a very small addition of Burnt Umber, will suffice to dry Vandyke Brown, without materially changing its colour, a minute portion of Red Lead will secure the drying of

the Lakes without injury to their tints; Red Lead and Prussian Blue, mixed to a dark Gray, may be added in sufficient quantity to Ivory Black, to promote its drying, without interfering with its blackness; a small addition of Raw Umber, will dry Brown Pink, a still smaller portion of the same will do for Raw Sienna; and a little experience in the natures of the various colours, will suggest other similar expedients, so as nearly to avoid the necessity of using Sugar of Lead altogether.

The colours are usually sold ready ground in their proper oils, and put up in convenient quantities in tin tubes, &c., but there are a few kinds, that do not keep well in oil, such as the Lakes, Prussian and Antwerp Blues and Brown Pink, these in a very short time thicken and become of the consistence of stiff cold size, or glue; they should therefore be purchased in the state of an impalpable powder, and mixed with their proper oils when required, which are, for the Lakes, and Brown Pink, drying oil: and for Prussian Blue, linseed oil. Some of the more valuable colours should also be procured in the same state and used in the same way to avoid waste, such as Ultramarine, Cobalt Blue, Pink Madder, and Carmine.

THE MIXING OF COLOURS.

The proper mixing of colours is, to the uninitiated, a great apparent mystery; and it seems to them the

chief difficulty in painting ; that it is of great importance we do not mean to deny, but it is a subject that a proper attention to a few simple principles, will soon enable any one to master. The judicious application of the colour when mixed, is the greatest practical difficulty the student in painting has to overcome.

Colours are technically said to work well or ill, according to the ease, or difficulty with which they can be laid on the picture ; the precision with which they obey the touching on of the brush, and the sympathy they possess for other colours, so as to form agreeable accidental tints with them, while being broken, or worked together on the picture. Now it fortunately so happens, that White (Flake White) the indispensable pigment, the representative of pure light in nature, possesses all these good qualities in a pre-eminent degree ; for with this pigment, almost all the others are occasionally called on to associate or mix, and indeed it may be taken as a general principle, that all colours, which when mixed with white, form agreeable and permanent tints, are eligible to be mixed together, without injury to one another, and worthy to be placed on the palette.

It must be observed that Yellow, Red, and Blue, the only three primary and simple colours, cannot be produced by the mixture of any other colours, while all the others, may be produced by the proper mix-

ture of these, white when mixed with colours simply lightens their tint in proportion to its quantity, increases their opacity, and cools their hues, its mixture with yellow, red and blue pigments, have the following results, thus with

Chrome Yellow,	}	are formed	{	Primrose.
Naples Yellow				Lemon Colour.
Yellow Ochre,				Yellow buffs.
Raw Sienna,				Dark buffs.
Vermillion,	}	are formed	{	Pink flesh tint.
Red Lead,				Salmon Colour.
Light Red,				Flesh tint.
Indian Red,				Purplish flesh tint.
Ultramarine,	}	are formed	{	Cool light blues of
Cobalt,				different tints and
Prussian Blue,				brightness.

The other mixed colours in general use, are as follow :

MIXED ORANGE.

YELLOWS.	}	with	{	REDS.	{	Produce Orange of various degrees of brightness and opacity.
Chrome Yellow				Vermillion		
Naples Yellow				Light Red		
Yellow Ochre				Red Lead		
Yellow Lake	}	with	{	Pink Madder	{	Transparent Orange
Raw Sienna				Carmine		
Lemon Yellow				Scarlet Lake		

By inverting the order of the reds, or yellows, semi-transparent orange tints will be produced.

MIXED GREENS,

Chrome Yellow	}	with	{	Ultramarine	}	Produce Greens of various degrees of brightness & opacity
Naples Yellow				Cobalt Blue		
Yellow Ochre				Prussian or Antp. Blue		
Yellow Lake	}	with	{	Ultramarine	}	Transparent Greens
Raw Sienna				Cobalt Blue		
Lemon Yellow				Prussian or Antp. Blue		

Mixed olive greens of various tints are made by mixing with the above, for the opaque greens, a little Vermillion, Light Red or Indian Red; for the transparent, Carmine, or any of the Red Lakes. They may also be made by mixing any of the above Yellows with a small portion of Blue Black, or the Blues with Burnt Sienna.

MIXED PURPLE.

Pink Madder	}	with	{	Ultramarine	}	Produce transparent purples of different degrees of depth and richness.
The Red Lakes				Cobalt Blue		
Carmine				Prussian Blue		

A duller semi-opaque purple, may be formed by mixing Vermillion, or Indian Red, with any of the above Blues.

MIXED BROWNS.

An infinite number of browns can be produced by combining any two of the above classes of mixed colours; for instance, Green and Orange, for bright Browns; Orange and Purple, for Warm Medium Browns; Green and Purple for deep Olive Browns, &c. Browns are also made by the mixture of Red and Black; but with these hints, the composition of mixed Browns will be best acquired by a few experimental trials.

MIXED GRAYS.

Nearly all Grays are produced by mixture, and the modes of forming them are also very numerous; the following are the most useful:—

- Ivory Black and White.
- Blue Black and White.
- Vandyke Brown and White.
- Light Red, Ultramarine, and White.
- Vermillion, Ultramarine, and White.
- Indian Red, Ultramarine, and White.
- Ultramarine Ashes, and White.

A very useful, clear, warm Gray, is produced by mixing a small quantity of Raw Umber, with White, the Umber must be used sparingly, otherwise the tint will sink into a dirty Light Brown.

MIXED BLACK.

A very intense Black may be formed, by mixing in

proper proportions, Brown Pink, Crimson Lake, and Prussian Blue. The Brown Pink and Lake, should be mixed together first, so as to form a deep Marone, and the Prussian Blue added cautiously afterwards, till the Black is perfect. This Black is seldom used alone, but when mixed with Ivory Black, forms a good compound colour for the strongest shadows of Black draperies, &c.

We have thus stated all that seems necessary, for the preliminary knowledge of the nature of colours in general use; what remains to be learned may be best acquired by practice in their application.

SKETCHING CHALKS, &c. —Prepared White Chalk, Black Italian Chalk, and Willow Charcoal, cut into the form of Crayons, are severally used for making the outlines of the subject on the canvass or panel; a moderately soft black lead pencil may also be used for the same purpose, white Chalk and Charcoal, being easily effaced, are best to begin with, as they admit more freely of corrections being made. An outline made of Charcoal, saturated in drying oil, will become fixed in a few hours; this has the advantage of not being liable to be removed by the friction of brushes when painting on it.

CRAYONS.—A few soft Crayons of different colours, White, Yellow, Red, Blue, Orange and Green, will

be found useful in the more advanced stages of the picture, when sufficiently dry and hard; with these, limited modifications of its light and shade, or colour, may be temporarily tried, the effects of which the Artist may be unable to foresee with sufficient certainty, to hazard their more permanent introduction with oil colours, which are not so easily removed if required, but which latter are to be substituted for the Crayon touches, should the result of the trial with them prove satisfactory,—if not, they (the crayon touches) can be immediately effaced with a moist sponge. The anticipated effect of the introduction of figures, and cattle, in Landscapes, may be conveniently tested also in this way.

MAGUILPS AND MEDIUMS.

By these terms are designated various compounds of the Oils and Varnishes already described; they are used by dipping the brushes into them for tempering and diluting the colours, previously ground in oil, to a proper consistence for laying on the picture; those are the best which, with an agreeable texture, interfere least with the permanency and colour of the tints with which they are used, and have the least tendency to produce cracks, and separations, on the surface of the picture, as it becomes old. It has been considered a difficult problem to unite all these good qualities in one Medium, therefore the composition of Maguilps,

and Mediums has usually occupied a considerable share of the attention of Artists, and consequently the recipes for their formation are numerous; but as the aim of this treatise is to simplify, and not to perplex, we shall only give a few of those which we consider the best.

No. 1.—Mix equal quantities of Drying Oil and Mastich Varnish, let the mixture stand undisturbed for a few minutes, and it will take the consistence of a thin transparent amber-coloured jelly; this forms an agreeable Maguile in very general use.

No. 2.—Mix a small quantity of Sugar of Lead, very finely ground in Linseed Oil, with so much of the same Oil as not to impair its fluidity, to this add a similar portion of Mastich Varnish: this will form an equally good Maguile, of a much lighter colour than the former.

No. 3.—Mix one part of a saturated solution of Sugar of Lead in Water, with two parts of Linseed Oil, stir them well together, till they are intimately combined, then add two parts of Mastich Varnish; this forms a white creamy opaque compound, but which will dry equally transparent as the two preceding. It is called Gumption, is an excellent drier, and much used.

No. 4—One part Copal Varnish, mixed with two of Linseed Oil, to which a little of Sugar of Lead is added, as in No. 2, is sometimes used; this does not coagulate like the preceding.

Some persons object to the use of varnishes altogether in painting, and dilute their colours with Linseed oil, and spirits of Turpentine, mixed in equal quantities; this for some purposes, will be found rather difficult to manage; though the pictures so painted, are considered very durable; its drying properties are very slight, therefore in using it, the precautions mentioned under the head of colours, to secure their drying, must be carefully attended to.

Some again from a wish to avoid an injurious excess of oil in their colours, dilute them with Spirits of Turpentine alone,—this mode of painting is of still more difficult management, and with it the same precautions, must be taken, for the slowly drying colours.

METHOD OF APPLYING THE COLOURS.

There are several technical distinctions in the modes of applying the colours to the picture in its various stages, that require explanation in order that the designating terms which are given to them, and necessarily used in the directions that follow hereafter for painting the various classes of subjects, may be the

more readily understood ; these are severally called, First, the Lay-in or dead-colouring; Second, Painting in detail ; Third, Glazing; Fourth, Scumbling; Fifth, Dry touching, or as it is sometimes called Dragging. There are also such terms as Loading, Scraping, Oil-ingout, &c.—these we now proceed to describe.

1.—The Lay-in or dead-colouring, is performed by going over the picture with a moderate quantity of colour in the lights, which should be more thinly laid in the shadows (using large brushes) giving to each object a somewhat slighter or weaker effect of light, shade, and colour, than it is intended to possess when finished; omitting the details, and not defining the outlines too sharply; in this process too, an idea of the general effect of the light and dark (or Chiaro-'Scuro) of the picture should be preserved. A picture properly laid-in, or dead-coloured, should present in general a quiet atmospheric effect, with silvery gray, and transparent neutral brown tints predominating among the other colours; to produce this, the colours used should be as few as possible, and the tints should be carefully laid in a broad and simple manner in their proper places at once, avoiding much blending or mixing on the picture.

It is a vulgar and fatal error to suppose, that the dead-colouring of a picture may be done in a slovenly or hap-hazard manner; on the contrary it requires

great care and judgment, as on it, much of the ultimate success depends: for it often happens that a considerable portion of it is left apparent, through all the subsequent operations that are necessary to complete the picture.

2.—Painting in detail — called also the second painting; may be described as a repetition of the former, but comprehending more attention to the characteristic detail, and finish of the various objects; in this process, their drawing, light and shade, reflections, and variety of tints in colouring, are more elaborately made out; and the relative distances of objects from the eye, are more carefully preserved by means of aërial perspective; the shadows, though strengthened, are, as before, painted thinly, and with a certain degree of transparency, so as to allow those of the dead-colouring to be partially apparent through the second work, and more care is required in uniting them with the half-tints, so as to produce roundness or solidity, and a greater body of colour is laid on the lights, which should also be pencilled with greater attention to character, and sharpness, and the touches on the high lights should be put in with firmness and precision.

When it occurs that portions of the first lay, or dead-colouring, are found sufficient, or nearly so, for the required effect, they should be but slightly or

not at all interfered with in the second painting; this will be found generally to happen in shadows, and half-tints; and will greatly conduce to clearness and transparency of colouring.

When all the parts of a picture have been thus painted in detail it should present a tolerably finished effect, both of colour, and light and shade, only requiring modification more or less, by the following processes.

3. Glazing—When transparent colours, diluted with a considerable quantity of any of the Maguilps, or Mediums already described, are laid thinly, either in broad flat tints, or partial touches, on portions of the picture, it is called Glazing; and a tint, or colour, thus applied, is called a Glaze; which, when it is of moderate strength, will allow the work beneath to appear distinctly through it, but tinged with its colour.

The uses of Glazing are, to strengthen such shadows as require it, or to give warmth, or coolness, to their hue, to subdue those lights that are obtrusive from their brightness, or to give additional colour, force and richness to those that are deficient in these qualities; to give those diversified tintings that frequently occur on the surfaces of near objects, and occasionally to supply such details, and markings in them, as may have been previously omitted. Thin delicate glazes

judiciously passed over large portions of the picture, are sometimes found of great service in improving the general effect, both in breadth, as regards light and shade, and tone, as regards colour.

Great caution must be observed, that no attempt be made to glaze, until the colours over which the glazing is to be laid, be perfectly dry and firm; otherwise they will be dissolved and rub up in the operation, and so much of the work be thereby spoiled; to avoid this, two or three days should be allowed to intervene between the drying of colours, and the subsequent glazing on them.

Semi-transparent, and even opaque colours are sometimes used as glazing colours, when rendered sufficiently transparent by mixing a small quantity of them, with a large proportion of Maguilep, Vermillion, Light Red, Yellow Ochre, &c. may be employed in this way, and frequently with excellent effect, but with great caution; for if used in excess, they will mar the beauty of the work, by injuring its transparency.

Glazing requires much practice and experience for its proper performance, as the facilities it presents for modifying effects often tempts to an injudicious or incautious use of it; the result of which, to the picture, is generally a heavy and dirty tone of colour; still it

must be remembered, the power it gives when judiciously used, is one of the chief recommendations of Oil Painting.

4. Scumbling—By Scumbling is meant, the driving opaque tints very thinly, over parts that have already been painted, and that are sufficiently dry and firm to undergo the operation; it is usually performed with a hog's hair brush, very sparingly charged with the tint to be employed; which is called a Scumble, and must be generally lighter, though nearly of the same tone of colour as the part over which it is passed.

Scumbling may, with proper judgment, be used in any part of the picture, but it is better, if possible, to avoid using it over shadows, more particularly such as are wished to be kept transparent, and to confine its application chiefly to the lighter parts, where it may be required.

Its use is, to weaken the force of colours that are too strong, and force themselves too much on the eye, for the preservation of harmonious effect; to give air and distance to objects that seem too near, and to soften and unite such tints on the surface of particular objects, as may be too violently contrasted for breadth of effect.

A Scumble is generally a tint made of some colour mixed with white; its usual effect is to render the part.

of the picture where it is employed somewhat cooler, grayer, and less defined than before; hence it is of great service in correcting any tendency to muddiness or dirtiness of colouring; and also to what is called hardness, or over-distinctness of detail.

Scumbling in its effects, may be viewed as the opposite of Glazing; and when a picture has been injured by too free a use of the latter, it may, in a great degree be remedied by the former; indeed each is, to a great extent, calculated to remedy any errors that may be committed in the use of the other; and their judicious combination in the same picture, is found to produce the greatest possible clearness, brilliancy, transparency, and richness of colouring.

Dry-touching or Dragging—is nothing more than going over certain parts of the picture when it is dry, with light delicate finishing touches, in order to improve the character, and to relieve or give surface texture to objects requiring it. The tints used for this purpose may, as occasion dictates, be either lighter or darker than the parts to which they are applied; it must be dexterously done with a light free hand; in some places holding the brush loosely between the finger and thumb, so as to leave the colour contained in it only partially adhering to the former more projecting touches.

Certain unpleasant appearances, technically called mealiness and spottiness, are the consequences of overdoing this portion of the work, the progressive effect of which must therefore be watched with jealous deliberation.

Loading—is a term applied to laying colours in thick masses on the lights, so as to make them project considerably from the surface, with the view of their being strongly illuminated by the light that falls on the picture, and thus mechanically to aid in producing roundness and relief, or in giving a sparkling effect to polished or glittering objects; this artifice however, must be had recourse to sparingly, otherwise it defeats its own object, and gives the execution a coarse and vulgar air,

Scraping—is merely used for removing the thicker and more prominent touches of colour from those parts of a picture which, for any cause, it is desirable to repaint, it is found generally to leave the surface in a very agreeable state for receiving the colours afresh; but it must not be attempted till the colours so to be removed, have acquired great solidity, or else they will be torn off, and leave the surface in a rough and ragged condition, that cannot be remedied without much difficulty; a sharp table knife, that has been a good deal used, is the best instrument for scraping.

Oiling out—The surface of colours in drying, frequently assumes a state that renders it difficult to lay fresh colours thereon properly,—to correct this, previous to commencing work, the picture must have a little oil (either Linseed or Nut) sparingly applied to it with a brush, and then perfectly removed by wiping it with a soft silk rag, this will be effectual.

It sometimes happens that the colours *dry in*, as it is termed—this means that the oil they have been mixed with is partially absorbed by those colours over which they are laid, whereby their brilliancy is partially obscured, but it may be restored when required, by a very thin application of either Mastich or White Lac Varnish.

OF PAINTING HEADS AND FLESH.

The number of sittings required for a portrait, depends entirely on the degree of facility acquired by practice, and on the kind of subject, whether it be male or female, old or young, &c. so that no precise number can be fixed on; the general average is seven or eight, which is commonly found sufficient for a finished head; the time occupied by each sitting, being, an hour and a half, or two hours.

It is usual with beginners to occupy the whole of the first sitting in making the outline or sketch, which,

as a white ground is best, may most advantageously be done, first with dry charcoal, and afterwards fixed with charcoal soaked in drying oil, as already described. In sketching the head great attention should be bestowed on the proportions of the sitter's features, as on these proportions likeness in a great measure depends; where these are right, the likeness can never be far wrong, but if incorrect, no labour will produce a very good one.

THE FIRST PAINTING.

The sketch having been made, the first painting or dead-colouring (see page 37) may be done in one sitting, and the colours required on the palette are as follow :—

- | | |
|-----------------|-----------------|
| 1 Flake White. | 6 Vermillion. |
| 2 Yellow Ochre. | 7 Crimson Lake. |
| 3 Raw Sienna. | 8 Indian Red. |
| 4 Burnt Sienna. | 9 Ultramarine. |
| 5 Light Red. | 10 Ivory Black. |

These are to be set in the order in which they are numbered, near the outer margin of the palette, beginning with the white, above the thumb hole.

TINTS.

- 1 Yellow Ochre and White, two degrees.
- 2 Light Red and White, two degrees.
- 3 Vermillion and White, two degrees.
- 4 Lake, Indian Red, and White.

- 5 Ultramarine and White.
- 6 Ivory Black and White.
- 7 Indian Red and White.
- 8 Lake, Indian Red, Ivory Black and White, for shadows.
- 9 Lake and Indian Red, for warm shadows.

These tints are to be mixed on the palette from, and set just within the preceding, and in the same order.

Begin (using Hog's hair brushes) with tint No. 8, laying in all the shadows thinly and carefully, keeping the outlines correctly; then proceed to lay in the lights with the lightest tint of No. 2, commencing with the highest lights on the face, gradually strengthening it as it approaches the shadows, and adding a little of tint No. 5, for joining it with the shadows, which, when united by a little delicate working with this tint, will produce a clean pearly middle tint; to facilitate the blending of the lights and shadows, either a small softener of Badger's hair, or a flat Hog's hair brush may occasionally be used dry, care being taken not to work the colours of the lights far into the shadows, so as to injure their strength and clearness. When thus laying on the lights, they must be strengthened and graduated in accordance with nature, so as to produce an appearance of roundness; which will be much assisted by a moderate use of the blue tint (No. 5) gradually worked in when approaching the outlines and shadows. This is the first stage.

When thus much is satisfactorily done, proceed to lay in the tints of the complexion, the mouth, &c., with tint No. 3, strengthening them towards the shadows with tint No. 4, also work in the other tints of the face as nature dictates, such as the grays, the purples, or greens, with the remaining tints on the palette, being careful to avoid a mottled or spotty look, and keeping the whole lighter than nature,—after this, proceed to improve the shadows with tint No. 9, working it in only where it is required, and using it for the stronger markings of the features; such as the touches of deep warm shadow under the eyebrows, the nostrils, and the mouth: then with a tint composed of No. 5, and the lightest degree of No. 1, mixed to a delicate pearly green, with a light hand and tender touch, gently cool down and harmonize such parts as require it, avoiding, as much as possible, disturbing the tints already laid.

When this is done, lay in a light tint of the hair, of its appropriate colour—very thinly, marking its forms with colour a little darker, joining it softly and with free touches, to the flesh, and the first painting of the head will be complete.

For a beginner, all this may possibly be too much to achieve in one sitting, particularly as over haste and want of care are to be guarded against; therefore it may be as well in such case, to terminate the first

sitting with the first stage of dead-colouring; taking another sitting for its completion, previous to commencing which, a little oil should be applied (see page 44) to prepare the surface for receiving the tints.

REMARKS.—The lights in this stage, should be laid in with a great body of colour, avoiding unpleasant roughness, both the lights and shadows should be fainter than nature, particularly the latter, as they are finished by glazing, which will strengthen them sufficiently; the tints should be laid in their proper places at once, or worked together when necessary, with the brushes used in laying them, and avoiding sweetening or softening them together with the sweetener, as much as possible. The tint No. 2 (light red and white) must be considered as the ground for receiving all the other tints of the lights. Breadth of effect, and roundness, without much marking or detail, is to be aimed at chiefly, in the first painting.

THE SECOND PAINTING.

The second painting will require several sittings, the first and second of which, (with a palette set as before) should be employed in correcting the tints on the lights, with scumbling and thin painting where they require it, and in improving the shadows, by glazing them delicately to their proper colours, by a few touches of a stronger and firmer character, and

working in the principal reflexions. The higher lights should also be touched in with greater brightness and spirit, and a somewhat thicker body of colour; the features should be corrected in their drawing and worked into more finish, occupying the attention collectively as a whole, and not separately, which is the only way to make them harmonize in expression and character, and to secure likeness. The tints for the lights of the eyes, are compounded from tints 1, 5, and 6, varied a little occasionally with tint 2.

Subsequent sittings for the second painting, will be occupied in improving the likeness, by still further attention to the details of the features and other markings of the face, improving the shadows by such additional glazing as they require, strengthening the hair by glazing and putting in its lights, so as to give it more form and individual character, and relieving it from the flesh by proper shadows thereon, of a clear warm reddish tone, broken into the flesh colours with cool pearly half tints.

FINISHING.

The various stages in the progress of a picture, slide so gradually into one another, that it would be difficult if not impossible to draw the line where one ends and another begins, thus the process of finishing a head partakes, in a great degree, of the nature of a

portion of the work described in the latter part of the second painting, the chief addition being that of glazing.

The work of finishing is done by putting in judicious touches of glazing and scumbling, so delicately as not to obliterate or obscure, but only to improve and render as perfect as possible, what has been already done: too much must not be attempted at one sitting in this stage of the work, as the tints laid by the glazings and scumblings may interfere with and dirty each other; it is better then to be over-cautious rather than otherwise, and to allow the colours to dry frequently, and so repeat the operations when necessary. When nearly all has been done that is required, a few free light touches, done in the manner of dry touching, (see page 42,) will complete the work.

Remarks.—The colours used for glazing, are for the lights, Pink Madder, or Carmine, used in some places alone, or occasionally modified with Light Red, Vermillion, and Ultramarine mixed to various tints, Raw Sienna, and Raw Sienna and Ultramarine may be used for the Yellowish and Greenish glazings. For glazing the shadows, the colours employed are, Lake, Burnt Sienna, Ultramarine, Ivory Black, from which the tints required may be mixed;—too much attention cannot be paid to keeping the glazing tints for the shadows, clean and transparent, as any degree of opacity injures them.

For scumbling, Light Red and White, with a very little Vermillion, will be found to be the tint of most general service, and will preserve its clearness with almost any other tint with which it is mixed, for glazing and scumbling the best Maguip to use is No. 1, (see page 35.)

OF PAINTING BACK-GROUNDS.

In giving directions for painting Back-grounds, very little need be added to what has already been said, when treating of the methods of applying the colours, (see page 36.) As to the tone of colour necessary in Back grounds, almost every face having its own particular complexion, the application of any general rule would be difficult, the tone and colour of the Back ground being governed by the complexion chiefly, as well as by the colour of the hair, the dress, and whether an in-door, out-door, or landscape effect is to be employed; the only general rule that can be given is, that the colours of the Back-ground, whatever it may be, must harmonize with the head and other parts of the figure, and give them all the relief requisite. The best way to effect this is to break the colours of the flesh and such other parts as much as possible into the colours of the Back-ground, subduing and generalizing them afterwards, by proper glazing and scumbling, so that they may not stare out, or come into competition with the colours employed in the lighter parts of the face and figure.

In general neutral transparent Browns, and warm Grays used in conjunction, will be found the safest and least perplexing tints, for beginners to manage ; as they will harmonize with, and bear out clearly and pleasantly, almost all other colours ; when the management of these has become familiar, the introduction of some simple addition may be tried, such as a piece of drapery of a subdued Red, Blue, &c., the folds of which should be copied from nature, and thus step by step and with the careful observation of good pictures, the theory and practice of Back-ground painting, may be acquired.

The colours of chief service in painting Back-grounds are

COLOURS.

White.	Prussian Blue.
Ivory Black.	Ultramarine.
Vermillion.	Crimson Lake.
Light Red.	Purple Lake.
Yellow Ochre.	Raw Sienna.
Raw Umber.	Burnt Sienna.
Burnt Umber.	

Ultramarine is used when clear azure tints are required for skies ; and the Lakes, for glazing red draperies. The above colours will produce every variety of tint necessary, the following being those chiefly required :—

TINTS.

1. Black and White.
2. Ivory Black, White, and a little Vermillion.
3. Yellow Ochre, or Raw Sienna and White.
4. Raw Umber and White.
5. Yellow Ochre, Prussian Blue and White.
6. Yellow Ochre and Black.
7. Vermillion and White, with very little Prussian Blue.
8. Light Red and Black.
9. Burnt Sienna and Black.

The largest brushes should be used, and it is best to begin nearest to the head, working from it as from a central point, for it will generally be found that when the tints next to it are well chosen, the more remote tints will be easily hit, and almost fall as a matter of course into their proper tones, if the painter has an ordinarily good eye for harmonious colouring. *Some* white should be used in almost every tint in the lay-in of the back-ground, perfectly transparent or glazing colours, being too powerful, but semi-transparent colours frequently give great beauty, by allowing the ground in parts to appear through them—above all blackness and heaviness should be avoided as being totally the reverse of that “*Free, transient, light*” effect so desirable in Back-grounds.

OF PAINTING DRAPERIES.

The best and simplest method of painting Dra-

peries is, to make out their folds, forms, and a good deal of the character of the stuffs of which they are composed, in the first painting, by a few simple gradations of the tints of the colours of the drapery—four of these tints will, in most cases, be quite sufficient, and the lightest should be laid on in a considerable body, and lighter than nature, so as to allow of glazing in the work of the second painting; and the darker parts or shadows should be laid in thinly, and in rather a neutral manner of colouring; which, when finished with transparent tints, will give brightness and value to the lights, and receive the reflexions agreeably.

Draperies ought always to be painted from the stuffs thrown or cast into the folds required, which should not be disturbed till it is finished; for, materially changing the forms of the folds when they have been once painted is very injurious, and should not be done unless it is found absolutely necessary.

The following colours will be found well adapted to the production of the respective Draperies.

COLOURS FOR WHITE DRAPERIES.

White.	Ultramarine.
Yellow Ochre.	Black.
Indian Red.	Light Red.

TINTS FOR FIRST PAINTING.

White, slightly tinged with Yellow Ochre.

White and a little Ivory Black.

White, Black, and a little Indian Red.

Black, Indian Red, and a little Yellow Ochre and

White (for shadows.)

In the second painting, Ultramarine and a little Light Red make a fine glaze for the middle tints, where they require it; and the reflexions may be made of White, Black, Yellow Ochre, and Indian Red.

BLUE DRAPERIES.

Blue draperies, when large, are frequently painted with Prussian Blue, but when economy is less an object than permanency, Ultramarine should be used; at all events for the lights, as Prussian Blue is quite unexceptionable for the darker parts or shadows.

COLOURS.

White.

Prussian Blue.

Ultramarine.

Black.

TINTS.

White and Ultramarine.

White, Prussian Blue and Ultramarine.

Prussian Blue and a very little White.

Prussian Blue and a little Black.

In the second painting or finishing, the lights must be glazed to their proper strength with Ultramarine.

RED DRAPERIES.

(Scarlet or Crimson.)

COLOURS.

White.	Crimson Lake.
Vermillion.	Indian Red.
Ivory Black.	

TINTS.

Vermillion and a little White.
 Vermillion, Lake and Indian Red.
 Indian Red and Lake.
 Indian Red, Lake and Black.

It is a good way to prepare the ground for red draperies, by rubbing it over thinly with a tint made of Light Red and a little White.

The Glazing is, for the lights, Crimson Lake and a little Vermillion, and for the half tints and shadows Lake alone, or Lake with a little Black.

YELLOW DRAPERIES.

COLOURS.

White.	Vermillion.
Naples Yellow.	Blue Black.
Yellow Ochre,	Burnt Umber.

TINTS.

Naples Yellow and White.

Yellow Ochre, with a very little Ivory Black,
and still less Vermillion.

Burnt Umber, with, occasionally, Ivory Black,
and Vermillion for the deepest shadows.

It is best to avoid glazing yellow draperies, but if absolutely required, Raw Sienna for the lights, and Raw Sienna and Burnt Umber for the shadows, may be used.

When a very bright effect of yellow drapery is required, some touches in the highest lights, put in when the first work is dry, with King's Yellow or Orpiment ground with drying oil, and used with Copal varnish, will produce it, but these colours must be used alone, and not mixed with any others.

GREEN DRAPERIES.

The colours and tints set down for painting Blue draperies, with the addition of Naples Yellow, or Yellow Ochre, according to the hue of Green required, will do for the Green draperies,—the Yellow however must be used more sparingly in the shadows, than in the lights, and a very little Indian Red added to the shadows and middle tints, will give them an agreeable warmth, but it must be used very sparingly, to avoid heaviness.

BLACK DRAPERIES.

Ivory Black dries badly, and frequently when used alone for shadows, does not bear out well; to correct which, before using, it should be treated as follows: mix as much sugar of lead with water, in a small vial, as the water will dissolve, mix equal parts of this and Mastich Varnish, or rather more of the latter, on the palette with the palette knife, till it stands up like thick cream, then add another part of Copal Varnish, —put as much of this mixture to the black as will leave it of an agreeable consistence, and it will work pleasantly and dry well.

COLOURS FOR BLACK DRAPERIES.

White.

Lake.

Ivory Black.

TINTS.

White, Black and a very little Lake.

White and a larger proportion of Black and Lake.

Black and a little White and Lake.

Black and Lake.

A little of the mixed Black, described at page (32) mixed with the last named tint for the shadows will add to its clearness and depth, and a ground of Light Red, rubbed in previous to painting the drapery, and allowed to dry, will make the tints bear out the better.

There are many other varieties of tints in draperies, the colours and tints proper for painting which, it would be impossible to describe within reasonable limits; and even if the attempt were made, little service would be thereby rendered to the student, as but little information of a precise and determinate nature could be conveyed to him, on a subject in which differences so minute and delicate may be made; he must therefore be left to the exercise of his own ingenuity and increasing skill, for employing the colours requisite to produce the endless variety of hues in the draperies he may find it necessary to paint.

Some authors attempt to give rules for painting the various kinds of stuffs, such as satin, velvet, cloth, &c., but neither can this be done,—the only way to produce a proper discrimination of the characteristics of these varieties, is to imitate them from nature, and the general, as well as the detailed rules we have already given, will be found greatly to facilitate this result, without embarrassing the student by a multiplicity of unnecessary observations, that must naturally occur to himself, in the course of his practice.

OF PAINTING LANDSCAPES.

The colours for Landscape painting are

Flake White.	Vermillion.	Ultramarine.
Yellow Ochre.	Light Red.	Prussian Blue.

Naples Yellow.	Indian Red.	Raw Umber.
Raw Sienna.	Burnt Sienna	Burnt Umber.
Lake.	Black.	Terra Verte.

TINTS FOR SKIES.

Ultramarine and White, in several degrees for Azure.

Ultramarine	} with {	Light Red.	} for the gray	
and		Vermillion.		tints of
White.		Indian Red.		clouds.

These, by the addition of either of the Yellows or a little Raw Umber, may be mixed to suit the endless variety of gray tints in clouds observable in nature.

White and Naples Yellow.	} for the light tints of clouds.
White, Naples Yellow and Vermillion.	
White and Light Red.	
White and a very little Raw Umber.	
White and a little Indian Red.	

These may be mixed to various degrees of strength and tint, to suit morning, mid-day, or evening effects, and the first three may be used for the warm tints, into which the azure is frequently blended near the horizon.

DISTANCES.

The tints for the extreme distances are made nearly in the same manner as those for skies, only that they

are usually somewhat stronger. The nearer or middle distances run a little more into greens, brownish grays and light grayish browns, using along with the tints just mentioned.

White, Yellow Ochre, and Prussian Blue.

White, Light Red, and Prussian Blue.

White, Raw Umber, and Prussian Blue.

White, Burnt Sienna, and Prussian Blue.

And others of the same kind.

TINTS FOR FOREGROUNDS.

GREENS.

- 1—Ultramarine, or } and Yellow Ochre.
Prussian Blue }
- 2—The same, and Naples Yellow.
- 3—The same, Raw Sienna and a little White.
- 4—Blue Black, Naples Yellow and a little White.

TRANSPARENT OR GLAZING.

- 5—Raw Sienna and Ultramarine.
- 6—Burnt Sienna and Prussian Blue.
- 7—Terra Vert either alone or with a little Raw Sienna.

BROWNS.

- 8—Raw Umber and White.
Raw Umber, Light Red and White.
Burnt Umber and White.
Burnt Sienna and Naples Yellow.
Light Red, Vermilion and Black.

Good glazing Browns may be made in a great variety of ways, and the Brown tints in foregrounds are so various that it would be impossible to specify any particular mixtures that would be preferable to others that might be mentioned—an exceedingly useful tint may however be made with Burnt Sienna and Ivory Black; this will be found an excellent tint for rubbing in the effect of the foreground, in the manner of a sepia or bistre drawing, previous to dead-colouring it.

GRAYS.

Black and White.

Vermilion and Ultramarine with a little White.

Indian Red, Prussian Blue and White.

Light Red, Black and White

Burnt Umber, Prussian Blue and White.

In addition to what has already been said, with respect to first and second paintings, &c., it must be observed that as a general rule in landscape painting, it is best to begin with the sky, and proceed downwards to the first and second distances, then to the middle grounds, and last of all, to the foregrounds. When the composition is such that trees, or other objects rise out of the foreground, and cut clearly and sharply against the sky and distances, these latter must be finished before the foreground objects, so as that they may not require to be worked upon afterwards,—the sky should be painted with a considerable

body of colour, and with very little or no Oil or Maguilep added to the colour, which should dry flat, —that is, without a shining surface; if the colour requires thinning for the sky and distances, it is best to use a little spirits of turpentine alone, for that purpose.

The best way to learn a good original and natural style of landscape painting, is to paint from the objects in nature direct, taking the colours, &c., out into the open air, and making studies, first of picturesque single objects, such as stumps of trees, old palings and gates, that are weather stained, cottages, ruined or other buildings, rocks, and all such things as may serve to fill up the composition of a foreground, for which purpose they may afterwards be used. When considerable facility in the use of the colours has been acquired in this way, scenes of a simple kind may be tried, taking care at first to avoid any great complication of objects, the student going on progressively to scenes and subjects of a more extensive kind, as he finds his powers of representing them increase, will realize an improvement much more rapid than if he were to follow any other course of study. Care must be taken however, not to paint too long at any one time, from one subject, as the light and shade constantly alter, and he will find himself thereby a good deal perplexed; it will be proper therefore, to limit the sittings for each subject to an hour and a half or

two hours at most, but several subjects may always be in progress, so as to occupy the successive portions of the day.

OF PAINTING ANIMALS.

Owing to the little certainty there is of animals keeping in one position for any considerable length of time, the difficulty of drawing them correctly, and of observing their light and shade properly, is greatly increased, it will therefore facilitate the work of painting them, if previously, a correct study of their drawing, position, and light and shade, be made in black and white chalks, on tinted paper; as alterations can be much more easily effected in such a study, until the whole is correct, than if they had to be made in the picture. A great deal of the first painting or dead-colouring may be done from this study; referring at the same time to nature for the proper colouring.

A hand that has acquired great experience in animal painting, may ultimately dispense with the trouble of making the chalk study, but it will be found of immense assistance to the beginner; being the only way indeed to ensure success.

The general rules that have already been given, relative to the various stages of a picture, are applicable to animal painting, with this additional observation,

that the less an appearance of labour or overworking is apparent, the more spirited and life-like will be the representation ; it is best therefore, to put in the first painting with rather more finish and effect, than are required for other subjects, and to finish on this by a plentiful use of glazing, using while the glazing colours are still wet, free, light, graceful touches of opaque colours for putting in the lights and giving character to the hair, &c.

There is such an infinite variety of tints in the colouring of animals, that no attempt can be made to give directions for compounding them ; it may be presumed however, that the reader has now arrived at a pretty good general idea of the manner in which the various colours are employed in the formation of tints ; and a little experience will do more than many words, in enabling him to apply the knowledge he has acquired, to the mixing of tints for animal painting.

OF FLOWER AND FRUIT PAINTING.

Here again, in the various natural processes observable in the developement, budding, blowing, ripening and decay of the various kinds, the changes are so rapid, and the successive appearances of the same object, follow each other so quickly, that it requires indefatigable attention, and considerable facility of execution, to represent a flower or a fruit

under one appearance, before it begins to assume another; flowers in particular are so subject to these changes, that in general it is found best to paint them as they grow, and not to pluck them; as in the latter case, they soon lose that lustre and brightness of hue, that render them fit subjects for the pencil; and it must be remarked, that none of the colours we possess, not even the most brilliant and perfect, can vie with the natural colours of flowers and fruit; this deficiency of the artificial pigments must therefore be compensated, by using judicious contrasts of colours in the groups or in the grounds,—an art which several eminent masters have employed in this department, with an effect truly wonderful.

For the reasons above given, flowers and fruit should be finished, as nearly as possible, in one painting, leaving little to be done but what may be effected by delicate glazing, and the addition of a few clean light finishing touches.

Most of the tints that have been heretofore described, will occupy a useful place on the palette of the fruit and flower painter; the ground on which they are employed, should be of the purest white; and the utmost attention should be given to transparency, richness, and brilliancy. The occasional study of flowers and fruit, will be found of great service to Artists in all departments; but to none more so, than

to the painter of portrait and figure subjects; as nothing has a greater tendency to inculcate a habit of clean and brilliant colouring and execution, or to give a good knowledge of the properties of the various pigments.



THE END.



LIST OF MATERIALS

FOR

OIL PAINTING.

Oil Colours in Tube.

	s.	d.		s.	d.
Carmine ...	3	0	Lemon Yellow ...		
Purple Scarlet ...	3	0	Cobalt ...		
Madder Purple ...	2	6	Mars Yellow ...		
Ditto Lake ...	1	6	Do. Orange ...		
French Ultramarine ...			Orange Vermilion ...		
Madder Brown ...	1	6	Vermilion ...		
Indian Yellow ...					

The following 6d. ; Double 1s.

New White	Cappah Brown	Yellow Lake
Flake do.	Cologne Earth	Crimson ditto
Sacrum	Light Red	Purple do.
Naples Yellow, 1, 2, & 3	Venetian do.	Scarlet do.
Patent do.	Indian do.	Indian do.
Chrome do., 1, 2, & 3	Burnt Sienna	Permanent Blue
Italian Oker	Vandyke Brown	Palladium Red
Yellow do.	Ivory Black	Palladium Scarlet
Raw Sienna	Lamp do.	Emerald Green
Roman Oker	Blue do.	Terra Vert
Brown do.	Indigo	Verdigris
Burnt Umber	Prussian Blue	Vermilion in papers
Raw do.	Antwerp do.	Palladium Red do.
Bone Brown	Brown Pink	Asphaltum in pots
Bitumen	Italian do.	McGuelph do.

Powder Colours.

Per oz.	s.	d.	Per oz.	s.	d.
Ultramarine from 3ls. 6d. to 12s. 6d.	26	0	Mars Orange ...	10	0
Ditto Ashes ... 10s. and	21	0	Crimson Lake ...	12	6
French do. ...	10	6	Scarlet do. ...	10	0
Smalt ...	21	0	Purple do. ...	6	6
Carmine ...	24	0	Antwerp Blue ...		
Madder Purple ...	21	0	Prussian do. ...		
Ditto Lake ...	16	0	Indigo ...		
Ditto Brown ...	6	6	Indian Red ...	3	0
Lemon Yellow ...	8	0	Yellow Lake ...		
Indian Ditto ...	6	6	Brown Pink ...		
Pure Scarlet ...	6	0	Italian do. ...		
Cobalt ...	10	0	New White ...	0	6
Mars Yellow ...	10	0	Flake do. ...	0	4

All the other colours 1s. 6d. per oz.

Oils, Varnishes, &c.

	per pint.	per phl.		per pint.	per phl.
	s. d.	s. d.		s. d.	s. d.
Poppy Oil ...	3 0	0 6	Gold Size...	5 0	1 0
Nut do. ...	3 6	0 8	New Dryer ...	3 6	0 8
Linseed do. ...	1 6	0 6	Copal Varnish ...	7 6	1 0
Light Drying do. ...	3 0	0 6	Spirit do. ...	7 6	1 0
Dark do. ...	2 0	0 6	Mastich do. ...	6 0	1 0
Turpentine ...	1 3	0 6			

Prepared Canvass and Ticken.

	Can.	Tick.		Can.	Tick.
	s. d.	s. d.		s. d.	s. d.
3-4th, or 27 inches wide ...	per yard ...	...	...	3 0	4 0
7-8th, or 30 do. ...	do. ...	...	...	3 3	4 3
4-4th, or " ...	" ...	...	...	3 6	4 6
3 ft. 6 in. ...	" ...	...	...	5 0	6 0
3 ft. 9 in. ...	" ...	...	...	6 6	8 0
4 ft. 6 in. ...	" ...	...	...	8 0	10 6
5 ft. 2 in. ...	" ...	...	...	10 0	12 0
6 ft. 2 in. ...	" ...	...	...	12 0	14 6
On Plain Frames.	Can.	Tick.	On Stretching Frames.	Can.	Tick.
	s. d.	s. d.		s. d.	s. d.
12 inches by 10 ...	1 6	2 0	12 inches by 10 ...	2 0	2 6
14 do. by 12 ...	2 0	2 3	14 do. by 12 ...	2 3	2 9
17½ do. by 14 ...	2 3	2 6	17½ do. by 14 ...	2 9	3 3
21 do. by 17 ...	2 6	3 0	21 do. by 17 ...	3 3	4 0
24 do. by 20 ...	3 0	4 0	24 do. by 20 ...	4 0	5 0
3-4 or 30 by 25 ...	4 0	5 6	3-4 or 30 by 25 ...	5 0	6 0
Kit Cat, or 36 by 28 ...	5 6	7 0	Kit Cat, or 36 by 28 ...	6 0	7 6
Small half Length 34½			Small half Length 34½		
by 44½ ...	8 0	10 0	by 44½ ...	9 0	11 0
Half Length, 4 ft. 2 by			Half Length, 4 ft. 2 by		
3 ft. 4 ...	10 6	14 0	3 ft. 4 ...	12 6	15 0
Bishop's do. 4 ft. 8 by			Bishop's do. 4 ft. 8 by		
3 ft 8 ...	1 6 6	20 0	3 ft. 8 ...	18 6	21 0
			Whole Length, 7 ft 10		
			by 4 ft. 10 ...	42 0	45 0
			Bishop's do. 8 ft. 10		
			by 5 ft. 10 ...	55 0	60 0

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	No. 1.	No. 2.		No. 2.	No. 3.
	s. d.	s. d.		s. d.	s. d.
7 by 5½ each. ...	0 6		18 by 12 each ...	2 6	3 0
8 " 6 ...	0 8		17 " 13 ...	2 6	3 0
10 " 7 ...	0 9		18 " 13 ...	2 9	3 3
10 " 8 ...	0 9		20 " 13 ...	2 10	3 4
11 " 9 ...	1 0		17 " 14 ...	2 9	3 3
12 " 9 ...	1 0		18 " 14 ...	2 9	3 3
14 " 9 ...	1 2		20 " 14 ...	3 0	3 6
12 " 10 ...	1 2		19 " 15 ...	3 0	3 6
13 " 10 ...	1 3		21 " 15 ...	3 6	4 0
14 " 10 ...	1 3	1 6	23 " 16 ...	3 9	4 6
15 " 11 ...	1 6	2 0	21 " 17 ...	4 0	4 9
16 " 11 ...	1 6	2 0	22 " 18 ...	4 3	5 0
14 " 12 ...	1 6	2 0	24 " 18 ...	4 6	5 6
16 " 12 ...	1 8	2 0	34 " 20 ...		6 6
17 " 12 ...	1 10	2 2	30 " 25 ...		10 0

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Each.				s.	d.	Each.				s.	d.
9 by 7	1	6	16 by 11	4	6
10 by 8	2	0	16 by 12	4	6
11 by 9	2	6	18 by 14	6	6
12 by 9	2	9	19 by 16	7	6
12 by 10 ...	...	...	...	3	0	20 by 16 ...	...	...	...	9	0
14 by 9 ...	...	...	...	3	0	21 by 17 ...	...	...	...	10	6
14 by 10 ...	...	...	...	3	6	24 by 20 ...	...	...	...	14	0
						30 by 25 ...	...	...	...	24	0

The above are kept in oil or water ground.

Brushes for Oil Colour Painting.

per Doz.				s.	d.
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Swan do.	6	0
Fitch in Tin, 1 to 6	8	0
Sables do., 1 to 6, Round and Flat	8	0
Ditto do. Flat, 7 to 12, each 1s., 1s. 2d., 1s. 4d., 1s. 8d., 2s., and 2s. 6d.					
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Ditto ditto, „ Nos. 7 to 9, ...	„	1	0
Ditto ditto, „ Nos. 10 to 12 ...	„	1	6
Ditto ditto, „ Nos. 13 ...	„	3	0
Ditto ditto, „ Nos. 14 ...	„	3	0
Badger Tools, each, No. 1, 5d.; No. 2, 9d.; No. 3, 1s.; No. 4, 1s. 6d.; No. 5, 2s.; No. 6, 2s. 6d.; No. 7, 3s. 3d.; No. 8, 4s. 6d.; No. 9, 5s. 6d.					

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Ditto Folding do. ...	1	1	0	Ditto Folding „ ...	1	6	0
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Satin Wood do. 4d. „				Ditto do. „ ...	3	13	6
Small Japan Oil Colour Box, empty, 9s. ...				complete	1	7	0
Middle do, do. 15s. ...				do.	2	5	0
Large „ „ 20s. ...				„	3	0	0
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Sketching Boards, 1s. 6d. and 2s. per Sheet.							

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A

GUIDE TO PICTORIAL ART

HOW TO USE THE

BLACK LEAD PENCIL, CHALKS,

AND

WATER COLOURS;

THE CAPABILITIES OF THESE MATERIALS, WITH EVERY INFORMATION NECESSARY TO PUT THE STUDENT ON THE PROPER COURSE FOR ATTAINING EXCELLENCE

IN

THE FINE ARTS.

Fourth Edition.

BY H. O'NEILL

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PRACTICAL RULES.—1. Practical rules for compounding tints—Greys, Greens, Browns, Purple, Orange—2. How to lay a wash evenly—How to correct an uneven wash with water, with a damp cloth, Hatching—3. The use of Gamboge, Lake, and Prussian Blue, Gum, an	
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Intense Black, Sepia—4. Sloppy washes, the reverse—scraping out lights, lights with white, lifting colour, rubbing out colour, softening a shade—5. How to paint an evening sky, injurious effects of disturbing tints—6. Moist colours for foregrounds and studying landscape from nature—the field box, the water bottle, brushes, solid sketch books, sketching portfolios, sketching stool—7. Painting flesh, draperies, and flowers .	76

PREFACE.

THE Author of the following pages has been often requested to name an introductory work fitted for students in the fine arts. But although he has read many works on art, of an elementary and didactic character, he has not met with one which answered the desired purpose. Having had much experience in teaching drawing, he has, he trusts, both in his former career as a teacher, and in his present one as an artist, acquired an accurate knowledge of what a student in art would require to know from a master. He purposes to communicate this knowledge as far as it may be done by words, in a brief way, and by so doing, to put the beginner on the right course for attaining excellence in the fine arts.

In this work the student is taught how to sit in a graceful, healthy, and artistic manner; to hold the pencil, portcrayon, and brush properly; and the best way of proceeding, either for a simple

sketch, or a highly finished drawing ; the materials and modes which may be used ; their capabilities and fitness for the various purposes of art ; and the theory and practice of the present improved style of water colour painting ; the whole being in accordance with the system of the most eminent artists, and intended to supply the student with a proper directory—one which without a master may be a sufficient instructor, and with one be found a valuable assistant.

These pages are intended for the amateur, as well as the professional student ; both pursue the same route, the difference being, that one takes an occasional ramble for pleasure, the other enters on a life-long journey. The author has endeavoured to show the best way, and trusts both will find that he has provided them with a useful guide to Pictorial Art.

INTRODUCTION.

1. The Fine Arts defined.
2. Painting is not a mere imitative art, its proper object.
3. The three divisions of painting.

1.—By the Fine Arts are generally meant painting, sculpture, and architecture, with an extension of the signification to engraving, moulding, and other ways for making copies of works of art. These arts address the mind through the agency of the eye. To initiate the student into the first of them is the object to which the present work is devoted.

2.—Painting is called an imitative art, it is so only in a limited sense. The student at first copies from drawings or prints, and advances to copy from natural objects; when the ability to imitate these well has been acquired, the task of servile imitation is to be adandoned, the subjects in nature, or the conceptions of fancy, are to be treated with the hand of one who is no longer a mere

student. Still works of art must not be mere whims, capriciously fancied and executed—they must have a relation to nature, and be in strict conformity with the principles of art. To be able to imitate nature well is necessary towards representing the noble and beautiful conceptions of a cultivated, poetic, and virtuous mind: to realize such conceptions, is the proper object, and the triumph of art.

3.—Painting consists of three divisions—outline, light-and-shade, and colour. By outline, the mere form of an object is shewn—light-and-shade give the appearance of roundness and solidity; and by colour the resemblance is completed. These divisions correspond to the visible qualities of objects; outline, light-and-shade, and colour, belong to nature as well as to art.

A Guide to Pictorial Art.

PART 1,

CONTAINING OUTLINE AND LIGHT-AND-SHADE.

FIRST DIVISION—OUTLINE.

1. How to place the original and the paper for making the copy on.
2. Proper height for a table.
3. Proper position for the student.
4. How to hold the pencil.
5. Proper materials for sketching.
6. Rules for sketching.
7. To transfer the sketch.
8. To copy larger or smaller than the original.

OUTLINE.

1.—THE student having selected an easy subject, as a drawing or print of a face, or simple cottage, must, as a first step to making a good copy, get a correct outline. For this purpose the [original, and the paper on which the copy is to be made, should be fastened to a drawing-board, with drawing pins, putting a couple of sheets of paper under the intended sketch, if the paper be thin; the board is to be sloped consider-

ably more than a writing desk, in order that it may be fairly opposite to the eye.

2.—The table should be no higher than the elbows of the student; if the table be too high the seat may be raised.

3.—The body is to be kept upright and square, no bending or twisting whatsoever, the left arm lying close to the side, and the hand resting near the edge of the table; if the right hand rest on the paper, it should be quite lightly on the tip of the little finger: have a piece of paper under it to keep the drawing clean. Attention to these directions insures not only a graceful and healthy position, but also allows of that freedom which is necessary to success.

4.—The pencil must be held longer than a pen; for sketching it may be held very long and loosely, by which means, and the arm being at perfect freedom to move in every direction, a free steady outline can alone be attained: this for most purposes is also the best way to hold the portcrayon or brush; when any part of a drawing requires great precision the hold may be shorter and more firm.

5.—When a drawing is to be shaded in pencil, the sketch or outline had better be done with a rather soft pencil, in light lines, removing

errors with Indian rubber or crumb of bread ; when to be shaded in chalk, it may be made with good soft charcoal, held in a portcrayon, and the errors wiped away with a pocket handkerchief, or a piece of soft calico.

Charcoal for sketching, ought to be made from soft wood ; that from the willow is very good. The French charcoal, (which is made from vine stalks) is the best.

When the sketch is got correctly, the lines are to be marked more firmly with a middling hard pencil, a H. or H.B. or F. ; but if the drawing is to be shaded with chalk, the outline should be marked with a rather hard chalk.

6.—The following rules are to be attended to in making an outline :—

Sketch with a soft material, and light steady lines.

In commencing your sketch, fix upon some important point in the original, consider how far from the top and the sides that point is, and touch a light dot on your paper, as nearly as you can guess in a corresponding place ; compare the selected point and your dot with each other, and rectify any error ; proceed in this way until you think you have got your dot in its proper place ;

then, and not till then, measure, with care, the distance of the point from the top and the side, and so determine whether you are right or not. This plan must be constantly followed, as by it alone can the eye be cultivated to accuracy.

The principal lines and larger masses are to be sketched first; until these are got in their proper places, the student should not attend to the minuter parts.

7.—When the original is intricate, (and of course it is likely there will be much rubbing out of errors, by which the surface of the paper would be frayed and injured) it is a good plan to make the sketch on common paper, and transfer it to that on which the drawing is to be completed.

The sketch may be transferred thus:—If the drawing is to be finished in pencil, rub the back of the sketch with a soft pencil, but use chalk if the drawing is to be completed in that material, taking care that there is a strong tint behind the lines. Lay the sketch, thus prepared, with its face upwards, over the drawing paper, and trace over the lines with a hard point, (as a pencil, a pointed piece of hard wood or ivory,) the pressure will mark the outline on the drawing paper; go over this trace carefully with pencil or chalk, and then, with a few

light whisks of a soft cloth, sweep off any loose dust that may have come from the back of the sketch. Should the cloth not remove all the soils, take some crumb of bread, about two days old, and perfectly free from butter, a few rubs of which will completely cleanse the drawing.

The student is recommended to make the copies exactly the same size as the originals, until the power is acquired of sketching correctly without much difficulty; afterwards it will be well to practice copying in different sizes, as by this means the eye will be improved in the knowledge of proportion, and the student prepared for studying from nature; besides, it is often an advantage to be able to make a copy of any required size. A few directions how to do so are here given :

8.—The first point to be attained is to make the length and breadth of the copy relatively proportional to those of the original: for instance, if the original be twenty inches long, and fifteen inches wide, and the copy be required to be twelve inches long, the width of the copy should be nine inches; for as 20 is to 15, so is 12 to 9. The relative proportions can be always found by calculation: thus, if the original be 30 inches by 26, and the length of the copy be 17 inches, the

breadth will be found, by rule of three direct, to be $14\frac{7}{10}$ —

$$30 \dots 26 \dots 17$$

$$17$$

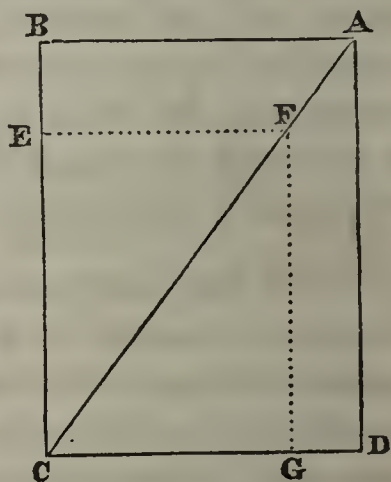
$$182$$

$$26$$

$$30 \mid 44.2 \mid 14\frac{22}{30} \text{ about } \frac{7}{10}$$

Another way is by marking the size of the original on a large board, a table, or other suitable level surface :

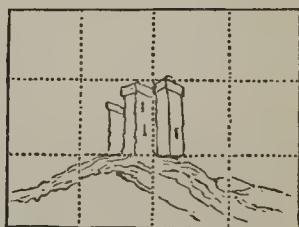
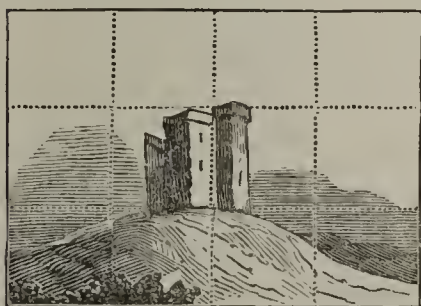
draw a diagonal or straight line across it from corner to corner, from A to C, let the line from C to E equal the length of the intended copy, draw E F, F G parallel to the sides of the first figure (that is parallel to A B, and A D.) E F



will be the required breadth, and the figure E F G C, will be of the same relative proportions as the original. If we wished to make the copy larger than the original, the process is based on the same principle; suppose the smaller figure

E F G C, to be the size of the original, and the copy were required to be the size of A B C D, the side C E and diagonal C F, must be extended sufficiently, and the figure completed by drawing the sides A B and A D parallel to those of the smaller figure.

Having fixed the length and breadth of the copy, the original may be divided into as many squares as the copyist may think proper, and the same number of squares are to be marked on the intended copy thus :—



Let the part contained in each particular square of the original be copied into each corresponding square of the copy, and the desired result will be attained. Threads passed over small pins will answer for making the squares on the original; and a soft pencil those on the copy.

Dividing into squares is used by engravers, &c. who require to copy with great accuracy. The student who intends being an artist, is recommended

not to use this method in general ; but rather by a careful study of the relative positions of points, the direction of lines, their relative lengths, &c., to cultivate his eye to accuracy, so as to be able, as much as possible, to dispense with mechanical aids.

CHAPTER I.

SECOND DIVISION, LIGHT-AND-SHADE.

MATERIALS.

1. The Black Lead Pencil.
2. Italian Black Chalk.
3. Conté.
4. Dutch Chalk.
5. Academy Chalk.
6. Red Chalk.
7. White Chalk.
8. Portcrayon.
9. Lithographic Chalk.
10. Chalk Pencils, Charcoal ditto.
11. Chalk and Charcoal in Reed.
12. How to cut Chalk.
13. Papers, proper kind for Pencil and Chalk Drawings.
14. Stumps.

1.—A list of the various degrees of hardness and blackness of lead pencils will be found at the end of the work.

Those marked H. HB. FB. and BB. are best for general purposes.

2.—Italian Black Chalk works very mellow, but is in general a rather pale black. This is a production of nature.

3.—Conté is an artificial chalk; of which there are various kinds. The square Conté, Number 1, is hard; Number 2, is soft; Number 3, very soft.

Round Conté is more carefully prepared, and pleasanter to use. It is made of two degrees, like the No. 1 and 2 square.

Glazed Conté is the deepest black of all. It is rather high in price.

4.—Dutch Chalk is a new kind, in some respects equal to the best Contés, and sold at a moderate price. It is manufactural solely by ROWNEY and Co.

5.—Academy Drawing Chalks, a similar kind to the Dutch Chalks, works very like the Italian, but is better in colour. This is the cheapest and best Chalk in use.

6.—Red Chalk is used by some artists (it was an especial favourite with the old French School of Vanloo.). When good it works very sweetly.

7.—There are both natural and manufactured White Drawing Chalks, these last will change, if made from white lead.

8.—All these chalks require to be held in a Porterayon.

9.—Lithographic Chalk is a very nice material to draw with. Sketches made with it will not rub or smear. This quality, however, confines its use to those who are tolerably proficient, as it does not admit of rubbing out.

10.—Chalks can be had in cedar pencils, like black lead; these are neat and answer for small drawings, but in large subjects they do not admit of the freedom of hand which can be attained with the porterayon.

11.—A new kind of Chalk and Charcoal Pencils has been lately introduced, and is a decided improvement; in these the material is inserted into reed instead of cedar.

12.—A sharp knife is necessary for pointing pencils or chalk; they should be cut with a long slope, unless very heavy pressure be intended. Chalks and charcoal when held in the porterayon, require to be cut from the point towards the portcrayon. A rasp has been invented for the purpose of pointing chalk and pencils; to those who cannot use the knife expertly, it is an acquisition. A piece of glass paper for rubbing the chalk on, will be of use, as by it the pointing can often be effected more readily than with a knife: put two

or three thicknesses of paper underneath, and fasten it to a board to keep it steady.

PAPER.

13.—For black lead pencil drawings a smooth paper answers best. Thin Bristol or London board is generally preferred for very neat highly finished drawings; hot pressed drawing paper answers very well for general purposes, and good post paper for beginners and common uses.

Both landscapes and figures are often done on a tinted drawing paper, called “crayon paper;” drawings on such paper can be executed in less time and with a richer effect than when white paper is used. The lights are put in with white chalk, or bottle white.

A kind of prepared paper is sold called Pencilling Tints, which consists of a thin layer of colour on white paper. Pencils or Chalks work pleasantly on it. The white is obtained by scraping the coloured surface off with a knife.

14.—A few stumps will be necessary if the student intend to make stumped drawings. Stumps are pointed rolls of leather or paper—they can be had ready made at the Artists’ colour shops.

CHAPTER II.

LIGHT-AND-SHADE.

SHADING.

1. Stumping—its advantages—how to stump—proper stumps.
2. Shading by lines, or handling.
3. How to shade a sky—a flat tint—distant mountains—near mountains—trees—smooth walls—rough walls—ceilings—summary.
4. Handling figures—proper lines for them—how to be crossed—the hair—the flesh—the fingers—drapery with round folds—Sharp shadows in flesh and drapery—Handling of stumped drawings—general principles of handling—lights on crayon paper with chalk—with bottle white—coloured crayons—clean hands—proper part of a drawing to begin with.

1.—Stumping is used in figure drawing, and is a quick and effective method. Get the outline correctly on crayon paper, reduce soft black chalk (stumping chalk) to a fine powder, and roll the point of a stump in it, so as to take up a little, with this get in the shadows, tenderly and evenly, and finish them with such touches of any of the black chalks, as may be necessary to give character, sharpness, and depth; use white chalk for the lights. To attain success in this mode of drawing, as in almost every other, requires considerable practice.

A piece of soft calico, or the tip of the finger may be used to soften the stumping.

Stumping is particularly suitable for figures of a large size; for these, soft leather stumps answer best; the hard stumps, which are made of paper, cork, &c., are for small drawings.

2.—Shading by lines, or “handling.” By the term “handling” is meant, the management of lines in shading.

Objects of different characters require different modes of handling. Those about to be explained are adopted by the most eminent artists of the present day. To understand them a careful study of engravings, lithographs, but more especially good drawings is necessary; without such an investigation mere words will be of little use. The student will please to remember that the sloped lines of shading can be done with ease, when inclining from right to left, but are difficult to execute when inclined in the opposite direction; and any lines which, in the plate or drawing on stone, were done from right to left, will be reversed in the prints.

SHADING LANDSCAPES, BUILDINGS, &c.

3.—The part representing the blue of the sky is to be shaded by horizontal lines, flowing into

each other, so that no joining be perceptible; and it may here be observed, that when an even shade is required, and the extent is too great for each line composing it to be executed at once, then the shade is done by lines of a convenient length, their terminations being brought to fine points, and the next portion begun with fine points, and overlapping the preceding portions, they will join with the first ones, without the junction being perceptible. This mode of uniting lines is of general use, especially in figure drawing. The pencil is to be lifted off the paper at each line.

Flat tints of trees, are got in with horizontal lines, short and blunt, keeping the pencil on the paper while several are being done. The modes by which the peculiar characters of different trees are imitated, termed "touch," can be acquired only from a good master, or good examples.

Clouds are shaded with curved lines, and if crossed, they are to be by lines at acute angles with the others.

Walls are shaded by perpendicular lines, so are columns and other upright objects, as posts, masts of ships, and the like.

If the wall or other object be smooth and the lines composing the shade too long to be done at once, each line is to be done in portions, which must overlap each other, so that the junctions be not perceptible; but if the object be rough, short blunt lines are best.

Mountains are shaded by lines, corresponding in inclination with the slopes of the mountains; so are rocks, or any other objects, the inclinations of which are evident.

Distant mountains of which the tints are smooth, are shaded by fine lines, without perceptible joinings; nearer mountains, and rocks that appear rugged, are represented by short blunt lines, varying in their inclinations with the various slopes of the mountains, and by their different degrees of coarseness and bluntness, imitating the variety of ruggedness in the natural objects.

Ceilings and other horizontal objects, are represented by horizontal lines.

Thus it is seen that for all objects having a decided and visible direction, the shading must agree with it, but when there is no decided direction, the shading is done by horizontal lines.

FIGURES.

4.—The handling of drawings of the human figure, is different from landscapes, because figures

are very different objects from those which constitute landscape scenery. Figures are bounded by curves—the flesh, the hair, even the folds of the drapery partake more or less of the curved character, curved lines are therefore best for representing them. Examine a good drawing, engraving, or lithograph of the human figure, almost every line of it will be found to be curved.

The sweep of the lines should correspond pretty closely with the curvature of the original, and, like a large even shade in landscape, when each line is too long to be done at once, the termination of each portion of it must be fine, and the next overlap, so that the whole may look like one uninterrupted line. The direction of the lines used in shading the hair must be the same as it appears to have in nature, and in shading it when in curls, as the sweep of the curves cannot always be done at one touch, but, on the contrary, two or three separate touches may be required, each touch or part must begin and end fine, so that it may unite with its corresponding portion, without any apparent joining. The necessity for executing a line in portions, and uniting these portions so that no junction shall appear, is of constant occurrence.

In order to get a shadow sufficiently deep, mellow, and rich, it is necessary to cross the lines ;

the crossing is to be at an acute angle, so as to form narrow lozenge-shaped interstices. Crossing at right angles is very seldom proper, it may be used when a shadow is not sufficiently clear looking; in that case, a judicious crossing at right angles will improve it very much.

In all shadings representing rounded objects, the ends of the lines should be fine, and towards the light, for if the sides lay so, it would be much more difficult to produce the effect of roundness. Hence, although in the deeper parts of a shadow, the lines may lie in whatever direction it may suit the hand to execute, yet where the shade becomes tender, the lines must have the direction that will run their ends towards the light.

The moderate fullness of the cheek is to be imitated by lines, slightly curved. The greater convexity of the fingers requires that the lines should have considerable roundness.

The above rules for shading flesh apply also to drapery. Rounded folds must be shaded by rounded lines, straight folds, by straight ones.

In shading flesh and drapery a sharp termination to the shadow is sometimes required—for instance, about the eyes, the wings of the nose, the nostrils, and the nails, as well as the sharp

folds of thin drapery ; in such cases the edges of the lines must lie to the light.

A knowledge of perspective would assist the student in determining the degree of curvature proper for lines, and also the direction their convexity should have.

The finishing lines of stumped drawings are to be regulated by the rules here given.

When a drawing that has been done entirely in lines, looks poor and raw, it may be improved by rubbing the shadows gently with the tip of the finger, or a stump ; of course it will lose in clearness, this may be remedied by touching over the lines with care, to restore their sharpness.

On crayon paper the lights are got in with white chalk, the handling being regulated in the same way as has been directed for the shadows ; the lights may be mellowed with a stump, a piece of soft calico, or the tip of the finger.

The back-ground of figure drawings, when it consists of a shadow merely, is shaded with diagonal lines from right to left ; these are almost always crossed, and the crossing lines lie at acute angles

to the others ; each line, when long, is done in portions, overlapping each other, so as to have no perceptible joinings.

It will be observed that, by the rules laid down for shading both landscapes and figures, the visible direction of an object is to be imitated by lines of corresponding direction ; the rule which directs that the final lines of the shadows must, when next the light have their ends towards it, may seem an exception, but it is not so, the direction is still to be followed, only choosing that by which the shadow can be best imitated. By attending to this one rule of imitating the apparent direction, the student can be scarcely ever at a loss to know how any subject should be shaded.

The lights of drawings on crayon paper, especially landscapes, are often put in with bottle white, diluted with water. Some practice is necessary in order to use it properly ; in landscapes it is done in washes with a brush, in figure it is best to handle it in with a pen, laying the lines clean and steady.

When a figure drawing is finished in light-and-shade, a pleasing effect is produced by touching the lips and cheeks with a red crayon, the eyes with blue or brown, and even the hair and drapery with a little colour ; the crayons must be used very

lightly, so as to keep the tints tender, they may be mellowed with a soft cloth, or the finger. The swiss and wax crayons, are very convenient for this purpose.

While using chalks and charcoal a damp cloth will be necessary to wipe the hands occasionally, as they are liable to get dirty from the dross, and it is of importance that they should be kept clean, lest any soils from them might injure the effect of the drawing. A piece of paper will also be required under the hand, to prevent its coming in contact with the drawing paper.

It is best to begin the shading at the upper left hand corner, and gradually work downwards and across, in order to avoid laying the hand over any part of the shading, for the pressure of the hand would be likely to injure the drawing.

CHAPTER III.

MISCELLANEOUS MATTERS:

1. Proper size for Studies of the Human Figure.
2. How to get the proportions of Figures in studies from Nature.
3. Drawing at an Easel.
4. Securing Drawings from rubbing.
5. Pen and Ink drawings.
6. Permanent Conté.
7. Wax Crayon.
8. Three stages of study—the Flat—the Round, and the Life.
9. Importance of good drawing—accuracy, selection, taste.
10. Excellence of the Greeks and Italians in drawing.
11. The Humblest Subject admits of a Tasteful Representation.
12. The Student must at all times cultivate the gift of Nature.

1.—The Student who purposes being an artist, is recommended to make studies of the human figure the size of life, more especially of heads, hands, and feet; until lately, owing to the small size of drawing paper, only parts of the human figure could be drawn the full size, but now paper

sufficiently large for such studies, can be had at a reasonable rate.

2.—When figures are drawn smaller than life, they should be of some fixed proportion, as one half, one third, one fourth, &c. For example, if the living model be six feet high, the foot will be about twelve inches long; a study from that model will be either three feet, two feet, or one foot six inches high, according to the proportion fixed on, and the length of the foot, six inches, four inches, or three inches; in relative proportion to the drawing. By pursuing this plan the student can determine the proper size of any part of his drawing, with nearly as much certainty as if he were making a copy from another; the only exception is that the effect of perspective influences the size of those parts of the model that are farthest from the eye, for which a due allowance must be made.

3.—It is best to rest a large drawing on an easel, and for the student to stand while executing it, as by so doing the effect can be properly seen, and the whole got in with the requisite correctness and freedom. Stumping is better than handling for very large drawings, the common stumps are too small for some purposes; larger stumps, and

for broad shades, as in back-grounds, a flat stump will be required.

If a pulley be fixed at the top of the easel, and a rope passed over it, one end being attached to the drawing board, and a sufficiently heavy weight tied to the other end, the board can be raised or lowered with the greatest ease, and by this means the trouble saved which necessarily results from the use of pegs, rests, racks, and such contrivances.

The above plan will be found equally convenient for oil paintings.

A Mahl-Stick will be required if the drawing be supported on an easel.

4.—Chalk and pencil drawings are easily injured by rubbing. There are various ways for obviating this evil.

A piece of glazed tissue paper attached to the face of the drawing, by gumming it at one of its edges will answer tolerably well.

Skimmed new milk, weakened with a little water; thin gum water, or isinglass size, will render drawings quite secure. The milk answers best. If used too strong it will dull the drawing, if too weak the drawing will be still liable to rub.

To use any of these, the drawing must be

fastened to a board with drawing pins ; hold the board in an inclined position over a dish, or other similar vessel, and pour clean water all over the drawing, commencing the wetting low down, and proceeding upwards, in horizontal rows, taking care that the whole of the paper is wetted ; let the moisture drain off, and, while the paper is still wet, pour on the milk or other fluid, commencing at the top, and taking care that the entire paper be covered with it : it is not necessary to slope the drawing when using the milk ; it may be laid on a table, and by giving it a slight inclination in different directions, after the milk has been poured on, the whole of the paper may be covered. The use of wetting the drawing with water is to remove any loose particles that would injure the effect of the drawing if they were suffered to remain ; and the wetting is commenced at the bottom of the paper, because the loose particles will flow off the wet surface, but would adhere to a dry one ; and if the wetting were begun high up, the drossy particles would form streaks by which the drawing would be injured.

If the drawing be on crayon paper, and the lights have been put in with white chalk, the securing fluid will destroy them. A drawing on crayon paper had therefore better be secured

before the lights are done, and they can be added afterwards either with bottle white, or white chalk. Bottle white is peculiarly suited for landscape drawings, as by diluting it with water, to the requisite degree of strength, it can be washed on with very good effect: it is more difficult to use it advantageously with figure drawings, particularly when they are of a large size; the best way is to handle it in carefully with a pen.

5.—A pleasing and effective drawing may be made on crayon paper, with a pen, and any brown colour, such as indelible brown ink, or warm sepia; the lights to be put in with bottle white.

6.—Melt some bees wax and a small quantity of lard or butter together, and soak No. 2 Conté in the liquor, till the crayon has thoroughly imbibed it. Drawings made with this crayon will scarcely rub at all. If too much lard be used, the drawing will be less safe, if too little, the crayon will be too hard; a few trials will satisfy the student on that head. When well prepared these crayons are very pleasant to use.

7.—There are coloured wax crayons that are very secure.

The principal modes in which drawings can be

done have been now mentioned: there are others, but those described will be quite sufficient for the student's purpose. If he can use them well, he will have gone a good way towards being a clever Artist.

8.—But two ways of study have been indicated, namely—drawing from the flat (prints or drawings) and from the life. Before the student begins drawing from the life, it is usual to study from statues and busts, or, as it is termed, “from the round.”—Any rules which have been laid down for drawing from the life, will equally apply to the other, and hence it is unnecessary in a brief work like this, to dwell upon the subject.

9.—The importance of good drawing is so great that too much attention cannot be paid to it—by good drawing is meant not a merely correct representation of any object, however tasteless or imperfect, but a correct representation of such an object, as a well cultivated mind would admire. One purpose of the fine arts is, to represent such subjects as are most suitable to a refined mind and a pure taste, so that we may be gratified by representations of grace, dignity, and beauty; and the arts, especially in their higher departments, be made sources of intellectual enjoyment, and

active promoters of the more ennobling feeling of humanity. Now objects in nature are often very deficient in the qualities necessary to constitute an excellent picture, and hence the student must not only copy with care, he must select with care also, and improve the representation by such additions as are proper to it, as well as by omitting those things that are injurious.

10.—The artists of Ancient Greece incessantly sought the perfection of form, and succeeded in producing works which have remained unequalled, from their time to the present, a period of nearly two thousand years. The great Italian Artists also labored to attain the highest excellence of form, and the consequence is, that, though excelled in some respects by the artists of other countries, yet, from the ennobling nature of good drawing, employed on dignified and moral subjects, their works hold an admitted pre-eminence over all those that have been executed during the Christian ages.

11.—These observations on the value of good drawing are not intended to apply only to the noblest representations of the human figure and its accessories, as we find them in the best works of the Greeks and the Italians, for the same system of careful selection and correct drawing, is

applicable to every class of subject: even in representing the humblest weed, a good choice should be made, a tasteful representation given, and a character of refined art diffused over the representation. These remarks may seem suitable only to the more advanced period of a student's career, such limitation is not intended; at every period the cultivation of a pure taste should be attended to with the utmost care.

12.—However much nature may have gifted us with genius, the resources of art are necessary for its full developement; and, as the worthless crab has, by assiduous cultivation, been improved into the delicious apple, so the powers with which nature may have gifted the student, will be useless if neglected; but by proper cultivation may be rendered a means of honorable distinction and emolument to their possessor, and of the purest pleasure, perhaps, of high moral improvement, to those who shall have the good fortune of looking on the fruits of their successful exertion. The aphorism of the ancient writer :

“ Nullus dies sine lineâ.”

is as necessary to the student in art as in literature. But while there should be “no day without a line,” care must be taken to avoid that “laborious idleness” in which the hand is busy,

but the understanding idle. Sir Joshua Reynolds in his discourses on the Fine Arts, says :—" The great business of study is to form a *mind* adapted and adequate to all times, and all occasions ; to which all nature is laid open, and which may be said to possess the key of her inexhaustible riches." To those excellent discourses the Author begs leave to refer the professional student for much valuable information on the Fine Arts.

A Guide to Pictorial Art.

PART 2, WATER COLOURS.

INTRODUCTION.

1. Great improvements in modern Water Colours. They excel Oils for some purposes. Water Colour Paintings highly esteemed by the patrons of Art.
2. The peculiar excellencies of Water Colours.

The first part of this work was devoted altogether to the subject of drawing, which of necessity, forms the introductory portion of a course of study, and will require the utmost attention at all times; still colour is necessary to complete a picture. The subject of painting in water colours will occupy the second portion of this work.

1.—During the present Century Water Colours have risen to an importance, of which previously they had not been deemed capable; the persevering exertions of Colour-makers to improve

the colours, and of Artists to develop their full capabilities, have resulted in the creation of a new art, the present style of water colour painting ; a style which rivals, and, in some respects, excels oil painting : while the emoluments received by its successful professors are a satisfactory proof of the high estimation in which water colour pictures are held by the patrons of art.

2.—The advantages possessed by water colours are, a purity and lightness in the skies and distances, unattainable by any other material, while the foregrounds can be rendered with a force and detail scarcely, if at all, inferior to oils ; they are free from the glossiness so unpleasant in oil pictures ; they answer for framing as well, while, by their peculiar capability of being kept in a portfolio, they can lie in a small space secure from injury, and easy of removal ; besides a drawing can be discontinued at any period of its progress without inconvenience ; the process is simple, cleanly, and inodorous ; the work dries rapidly ; the materials are very portable ; they are admirably adapted for slight sketches, while they are equal to the richest effect, and the most elaborate finish. Their range of usefulness is therefore very great, and hence they are employed in works of a high character ; in sketching from

nature ; by amateurs ; in teaching ; and a variety of the minor branches of the fine arts.

With respect to the method of preparing water colours, there can be no doubt, and years of experience in the manufacture of water colours have proved the fact, that a vegetable mucilage is the most proper for them ; animal mucilage is liable to rapid decomposition, and requires the aid of essential oils to hide the disagreeable effluvia arising from it ; these scents do no further good, while, on the other hand, they have a deteriorating influence on many colours. To test colour so prepared, it is only requisite to put a little piece to soak in clean water, and if prepared with any animal mucilage, it will emit a disagreeable smell in a day or so, while the vegetable mucilage emits only a slight acid odour. The more simple waters colours are prepared the better, and the more likely to be permanent.

CHAPTER I.

MATERIALS USED FOR WATER COLOURS.

1. General qualities of Colours.
2. Tone, Permanency, Power, Transparency, Body.
3. Fitness for even Tints.

The pigments, or substances used for paints, are derived from various sources, and possess qualities which fit them in different degrees for the variety of purposes to which they are applied in the art. Some are formed in a natural state, of which the ochres, and some of the browns are instances; but the greater number are artificial products, and all in their conversion from the state of rough pigment to that of finished colour undergo a variety of processes, many of which are laborious and require great knowledge and attention. The mineral, vegetable, and animal kingdoms have been ransacked, the aid of modern science evoked, and the ingenuity of the manufacturer exerted, to provide colours suited to the variety of ways in which they are made use of in the present day. It is gratifying to know that in the department of water colours these exertions

have been crowned with the most triumphant success, as is clearly shown by the variety, beauty, and general excellence of our present list of water colours.

Water Colours differ from each other not only in tone, but also in permanency, power, transparency, and fitness for even washes. These qualities constitute their most valuable characteristics, and to them, therefore, the attention of the student is first directed.

TO N E.

By Tone is meant the particular hue of a colour, as whether it is a blue, a red, or a yellow ; whether the blue is pure, or inclines to the purple, the green, or the grey. Some colours resemble others very closely in tone, but differ in other qualities, hence the tone of a colour is no proof of its fitness for any particular purpose in art ; for instance, the common lakes and the madder lakes are not dissimilar in tone, but the former have more power, the latter more permanency ; one kind will answer for rich shadows, the other for delicate tints.

P E R M A N E N C Y .

This is a quality of primary importance in some departments of the fine arts, and in others it is of minor value. An artist who expects his picture

to be exposed for years to the influence of day light, and perhaps occasionally of sunshine, must be careful to select permanent colours, and must even sacrifice purity of tone if necessary, for that purpose; but if the colour should be only required for temporary purpose, or if a change in tone should be a matter of no great moment, then a colour that is not permanent, but is of a clear hue and washes well, will be preferred to a permanent one that is not so pleasing in tone, or does not answer for even washes.

POWER, TRANSPARENCY, AND BODY.

By Power is meant the capability of a colour for producing deep shadows; by transparency, that it will not hide other tints when passed over them. Body is the opposite of these, and is termed opacity.

POWER.—A variety of tints from the palest to the very darkest can be made with prussian blue; with cobalt, on the contrary, dark tints cannot be made; hence prussian blue has more power than cobalt.

TRANSPARENCY.—If a wash of prussian blue be passed over a red tint,—crimson lake, for instance,—the colour will be neither blue nor red, but purple, a compound of both; this effect arises from the prussian blue being a transparent colour,

and consequently allowing the red to be seen through it, as if it were blue glass (hence colours that have this property are called glazing colours.) All colours possessing power possess transparency also ; but the converse is not always equally true, as there are some transparent colours destitute of power.

BODY.—Every colour can, by being mixed with water, in various quantities, be made to produce tints from the very lightest to whatever depth the power of each colour reaches ; it is on this property that water colour painters chiefly depend for producing their effects ; but every colour will not produce dark tints in an equal degree, many of them consist of but a small quantity of colouring matter, combined in some instances with a transparent base, as is the case in gamboge ; and in others with an earth, which being opaque, such colours have “body ;” of these yellow ochre is an example. If with a strong tint of prussian blue, a quantity of white be added, the colour will have lost its power and transparency, it will, in fact, be united to an opaque base, and become semi-transparent ; and if passed over another colour, (as a tint of crimson lake,) will still retain its own hue ; nor will its depth be increased by increasing the quantity put on. Such is the nature of a colour

possessing body ; in proportion as a colour has this property, it veils or hides any colour it is passed over, and is deficient in the power of producing dark tints.

These qualities of power, transparency, and body, are of essential use in the various processes of water colour painting, as will be shown when treating on the practice of the art.

Colours are divided by Artists into the primary,—blue, red, and yellow ; secondary,—orange, purple, and green ; and tertiary,—brown, grey, and olive : this division, though theoretic, is so convenient, that it is generally adopted in practice. Two classes of pigments, however, are excluded by it, namely, blacks and whites. The above arrangement, with these two classes added, is the one followed in this work.

BLUES.

ULTRAMARINE.—A brilliant blue of the purest tint, one of the most permanent colours. Semi-opaque, mixes and washes badly. This colour is heavy, and will not float in water ; it has been also found impossible to divert it of a gritty quality, being insoluble in water. These defects render it unfit for even washes, and, added to its very high price, cause it to be very little used, more particularly since the chemical science

has enabled colour-makers to furnish artists with the imitation Ultramarine at a cheap rate.

French, or Constant Blue.—The imitation Ultramarine ; a brilliant blue, nearly equal to Ultramarine in tone, permanency and power : washes well.

Cobalt Blue.—A pure blue, nearly equal to constant blue ; has less power, is tolerably permanent ; washes well, and is a useful colour for compounding ærial greys for the distances in landscapes, but is not proper for foregrounds, as it has too much body : is prepared from the metal cobalt.

Prussian Blue.—A bright blue, not permanent, possesses considerable power, it washes well ; is prepared from ferrocyanogen and iron : and is used by architects and engineers for its excellent qualities in tinting, and by figure and landscape painters occasionally, (though not to be depended on for permanency,) in compounding greens and purples.

Antwerp Blue.—Has less power than prussian blue, which it resembles in other respects.

Indigo.—A rather dull blue ; permanent, great

power, washes well; is much used for dull greens and greys: is prepared from the indigo plant.

Intense Blue.—Another preparation of indigo, more brilliant than the former; great power, is difficult to use in washes, as it penetrates the paper, very quickly: is used in compounding deep blacks.

Smalt.—A bright deep blue, permanent, considerable power, washes badly: is used principally for flowers and draperies: is prepared from the metal cobalt.

Blue Verditer.—A colour of little use; is a purple bright blue, not to be depended on for permanency: not much power.

REDS.

Crimson Lake.—A rich deep rose-red, soon loses its brilliancy; has considerable power, washes well, cannot well be done without for some purposes: is used chiefly in deep shadows, where the change it suffers is not of much consequence; architects and engineers also find it valuable from its clear tone and excellence in washes.

Scarlet Lake.—Is, as its name implies, more

scarlet in its tone than the preceding, it has less power: resembles crimson lake in its other qualities.

Purple Lake.—Is a deep purplish red, in others respects like the preceding lakes: these three lakes are prepared from the cochineal insect.

Rose Madder and Madder Lake.—These are very similar in tone, being a rose red, are permanent, transparent, but not much power; wash moderately well, and are to be preferred to the former lakes where delicacy and permanency are required: are prepared from the madder root.

Deep Rose.—A brilliant rose tint, considerable power and permanency: washes well.

Carmine.—A very fine toned rose red, not permanent, of considerable power, washes well: prepared from the cochineal insect.

Vermillion.—A scarlet red, is reputed to stand well, has great body; is so heavy that it will not float in water, and hence it washes badly: is a sulphuret of mercury.

Scarlet Vermillion.—Properties like the former, with the exception that it washes better, and is more scarlet in its hue: stands badly.

Orange Vermilion.—More orange in tone than the preceding, rather more transparency, washes somewhat better; is generally esteemed by miniature and flower painters.

Pure Scarlet, or Iodine Scarlet.—A very vivid scarlet, not to be depended on for permanency; has great body, washes badly: answers when touches of positive colour are required. To be kept from iron.

Indian Red.—A dull lakey red, permanent, considerable body; washes well; is chiefly used for greys with indigo, and for back grounds in miniature: is a paroxide of iron.

Light Red.—A dull orange, permanent, considerable body, washes well; is used both in figure and landscape for the lighter tints; mixed with cobalt it makes a good grey: is ochre burnt.

Venetian Red.—Like the former in every respect, but that it is a milder orange tone, hence it is preferred by many artists to light red: it is a preparation of iron.

Red Lead.—A bright scarlet, not permanent, considerable body, washes badly. This colour is not safe to use, as it is liable to change into a dull leaden brown: is a preparation of red oxide of lead.

Burnt Carmine.—A rich toned reddish colour not very permanent, considerable power : washes well.

YELLOWS.

Cadmium Yellow.—A brilliant yellow, considered permanent, semi-transparent, washes well. This is a new colour, prepared from the metal cadmium.

Gamboge.—A lively yellow, not very permanent ; no great power, though very transparent ; washes well, is a gum resin, in light washes it is a pure yellow ; when used strong it verges on the brown ; it serves to brighten greens and oranges, either by glazing (washing transparent colours over others) or by mixing with blues or reds.

Yellow Ochre.—A warm yellow, not very bright, permanent, considerable body, washes well : is an earth.

Brown Ochre.—Like the former, but more brown in tone, and possessing more power.

Roman Ochre.—A richer yellow than brown ochre, in other respects like the two preceding. The ochres, especially the last, are of considerable use, their tone is agreeable, and their permanency

constitute a strong recommendation to the artist; they are used for light tints and compounding browns and greens; the last mixed with a rich warm transparent yellow, and brightened with light red or burnt sienna, produces a fine autumnal tint; and, in combination with antwerp blue, or indigo, it gives a useful series of quiet low toned greens.

Raw Sienna.—A warm and rather rich yellow, permanent, no great power, washes tolerably well, is a little gummy, or rather pasty: is an earth, the terra-de-sienna of the old painters.

Mars Yellow.—A warm yellow, permanent, considerable body, washes well: is an artificial ochre.

Italian Pink.—A rich transparent yellow, bordering on a greenish hue, not very permanent, is used to brighten burnt sienna for a sunny tone; and, as it is a good glazing colour, it serves to enrich greens, and improve autumnal tints.

Yellow Lake.—Is very like the former in its general properties, with less power: both these colours are vegetable products.

Chrome.—There are three shades of chrome, pale, deep, and orange; the pale is a pure yellow, the second a rich toned yellow, the last a deep

orange tone; they are held by some to be very permanent, others think them unsafe. The Author's experience is in favour of their permanency. They are colours of a strong body, wash tolerably well: are chromates of lead.

Indian Yellow.—A rich yellow, tolerably permanent, useful in draperies, flowers, and in compounding rich landscape greens; it washes well, and possesses considerable power: is a preparation from the leaves of an Indian tree united with an animal product.

Lemon Yellow.—A delicate yellow, permanent, possesses no power, and not much body, washes well: is prepared from platina.

King's Yellow.—A bright yellow, not to be depended on for permanency; oxides of lead injure it, has considerable body, does not wash very well: is a sulphuret of arsenic.

Gallstone.—A rich yellow, perhaps the most gorgeous we have, is not permanent, considerable depth, is used in flower painting, washes well: is an animal product.

Naples Yellow.—A pale yellow, permanent, but iron injures it, (therefore the ochres, light red, Venetian red, mars yellow and orange, Prussian and

Antwerp blues are likely to injure it,) has considerable body, washes tolerably well: is a compound of zinc or lead, and antimony.

Brown Pink.—A dull greenish yellow, tolerably permanent, safest in dark shades, considerable power, washes well, is a vegetable preparation. This colour is of great use in landscape, giving rich deep tints in foliage and foregrounds; in combination with gamboge, burnt sienna, or Roman ochre, it produces rich warm tones, and with indigo, a good landscape green. There are two tints of brown pink—the green and the autumnal tint.

GREENS.

Emerald Green.—A brilliant pea green, not to be depended on for permanency, has considerable body, washes well, prepared from copper. This brilliant green is generally employed very sparingly, as it attracts the eye so decidedly to whatever part of the picture it occupies; is used for the heads of boats, the bright lights of curtains, and similar uses: no mixture will answer equally well for such purposes.

Green Bice.—A light and rather warm green, not permanent, a body colour, washes well, is but little used: from copper.

Hooker's Greens.—Bright grass greens ; tolerably permanent, considerable power : wash well.

Prussian Green.—A very cold green ; a mixture of gamboge and Prussian blue.

Terra Verte.—Is a green earth : is used only in oil painting.

Olive Green.—Sometimes called De Wint's green ; a compound green, of a rather low tone, permanent, considerable power, washes well ; is a useful green for landscapes.

Sap Green.—A grass green, not permanent, is transparent, but feeble, being gummy ; washes badly : is a vegetable product from Indian berries.

Verdigris.—A sea green, not permanent, transparent, but little power, washes well, does not answer for mixing with other colours : from copper.

ORANGE.

Mars Orange.—A deeper tint than Mars yellow, which it resembles in other respects.

Orange Chrome has been mentioned already, under the head " Chrome."

Orpiment.—Out of use now : is a preparation of lead.

PURPLE.

There is a compound purple, named *purple*; a good purple tone, considerable power, washes well: is a compound of Prussian blue and lake.

BROWNS, GREYS, BLACKS, AND WHITES.

Burnt Sienna.—A reddish brown, very permanent, tolerably powerful, washes well, is apt to look foxy in dark shadows; its value in brightening autumnal tints has been already mentioned in treating of gamboge and the ochres; it is a colour of extensive use, particularly in landscapes: with blue it makes low toned greens, and with careful management may be used to great advantage in flesh and hair, in combination with other qualifying colours: it is burnt raw sienna.

Raw Umber.—A low toned brown, permanent, not much power, washes very well; is of use in buildings, and low toned greens for distances: is used principally in oil painting.

Burnt Umber.—In qualities like the preceding, but that the tone is a deeper reddish brown, is more useful than the former: both are earths.

Vandyke Brown.—A rich brown, permanent, considerable power, washes very well; is a bog earth. This is a very useful colour: with blues it makes a series of neutral greens, of considerable power.

Sepia.—A very low toned brown, permanent, great power, one of the best washing colours we have; hence it is used for studies in one tint: with a bright deep blue, as Prussian blue, it will make low olive greens, and with gamboge a greenish brown: is the concreted ink of the cuttle or sepia fish.

Warm Sepia.—A compound consisting of sepia and a warm colour to improve the tone; is a little warmer, but in other respects is similar to sepia.

Chalon's Brown.—Of a warm hue, permanent, considerable power, washes very well: was invented by the celebrated Chalon, and has been used by sketching societies to make light-and-shade drawings on tinted paper.

Cologne Earth. — A cool low toned brown, permanent, does not wash very well, is useful in buildings.

Bistre.—A rich brown, permanent, considerable power, washes well.

Madder Brown.—A rich warm brown, permanent, great power, washes well.

Indelible Brown Ink.—This is a fluid of a rich brown colour, permanent ; it is generally used with a reed pen for marking the details in pictorial architecture ; as its name imports, it is indelible on the paper once it is dry, so that the artist can wash over it repeatedly, without disturbing it ; and this quality it retains even when diluted with water to a very faint tint.

Payne's Grey.—A compound grey, of a cool tone, is permanent, great body, washes well.

Neutral Tint.—A warmer grey than the former ; is also a compound colour, and resembles the preceding in every other respect.

Ivory Black.—A deep black, permanent, considerable power, washes well : is ivory charred.

Lamp Black.—Has more body than the former : of a cold tint, and very opaque.

Blue Black.—Like the two preceding, but bluer in tone : a vegetable black.

Indian Ink.—This is a weak black, yet from its mellowness in working, and a degree of fixedness

on the paper, it is extensively used by architects and engineers: it works very soft and mellow in washes, but its feebleness prevents its being used extensively for light-and-shade drawings: is permanent.

British Ink.—A more powerful black than Indian ink; is permanent, but has a coarseness about it that prevents its rivalling the foreign product: is lamp black, with an excess of ox-gall.

Chinese White.—A good white, permanent, considerable body, washes well: the oxide of zinc.

Constant White.—A brilliant white, permanent; it dries many degrees higher than it appears while wet: it answers well where great brilliancy is required, but needs considerable practice to use it successfully in tender touches: is the sulphate of barytes. These whites are prepared in cake as well as in the fluid state: they injure vegetable colours, and are injured by contact with colours containing iron, such as ochres.

Flake White.—Is liable to change: is a carbonate of lead.

In the list of colours which has been given, there are very few compounded of two or more pigments: Warm Sepia, Purple, Chalon's Brown, Olive Green, Hooker's Greens, Neutral Tint, and Payne's Grey, being the only ones contained in the list.

For the general purposes of art, it is best that the colour-maker should prepare the pigments in a pure state, leaving to the artist the business of compounding his tints as he may require ; but as for particular objects certain tints must be constantly required, some artists of eminence have invented compound tints, the excellence of which has caused them to be generally used, of which De Wint's Green, and Chalon's Brown are instances. Harding, Holland, and Varley, three artists of talent, have invented an entire series of tints, suited for their peculiar styles in the branches of art they professed, namely—miniature, flowers, and landscape ; for these they have been found of considerable use, especially by amateurs. They may be depended on for possessing those qualities that would render them most generally useful. Harding's tints for miniature painting, Holland's tints for flower painting, and Varley's tints for landscape painting, are prepared only by Messrs. ROWNEY & Co., the Artists' Colour Manufacturers, of 51, *Rathbone-place, London*. As a particular list of these is given, and each colour is named from its tint, it seems unnecessary to enter into a more particular description of them.

The following colours have been introduced lately, but may more properly be considered as chiefly improvements of colours already manufactured and in use.

Permanent Lake.—A deep rich lake, permanent, as its name implies, in other respects is similar to the cochineal lakes.

Permanent Italian Pink.—Not quite so bright a tint as the old sort; but retains its colour well.

Pure Blue.—A kind of prussian blue, which stands well.

Italian Ochre.—A semi-transparent ochre, stands well, is very bright, not very much body.

LIST OF COLOURS.

HARDING'S PERMANENT TINTS FOR MINIATURE PAINTING.

Fair Complexion	Intense Sepia
Dark do.	Light Amber
Carnation	Dark Amber
Auburn	Imperial Blue
Demi Tint	Deep Blue
Shadow Colour	Morone Crimson

HOLLAND'S TINTS FOR FLOWER PAINTING.

Damask	Yellow Green
Bright Orange	Dark Green
Rose Tint	Brown
Blue, No. 1	Shade Tint for White
Blue, No. 2	Ditto do. for Yellow
Yellow	White

VARLEY'S TINTS FOR LANDSCAPE PAINTING.

Pure Green	Dark Warm Green, No. 1
Warm Grey	Warm Green, No. 2
Purple Grey	Orange
Neutral Tint	

CHAPTER II.

As the student may find it more convenient for the purpose of reference, to have a list of colours arranged in alphabetical order, one is here given in which the name, tone, permanency, power, and fitness for washes are specified in separate columns.

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
Antwerp Blue.....	a bright blue	not much.....	tolerable.....	very well.
Azure Blue.....	a brilliant blue.....	considerable.....	not much.....	very well.
Bistre	a rich brown	stands well.....	great.....	very well.
Blue Black	deep and blueish ...	stands well.....	great.....	very well.
British Ink.....	a good black	permanent	great.....	very well.
Blue Verditer	a pale bright blue ..	not safe	not much	well.

NAME.	tone.	PERMANENCY.	POWER.	WASHES.
Brown Pink	dull brownish yellow	stands.....	great.....	very well.
Brown Ochre	dull reddish yellow.	stands well.....	middling	very well.
Burnt Brown Ochre.....	dull red	stands well.....	middling	well.
Burnt Carmine.....	a deep red	not much	great.....	very well.
Burnt Sienna	a reddish brown....	quite permanent ...	considerable.....	very well.
Burnt Umber.....	a dull reddish brown	quite permanent ...	considerable.....	very well.
Cadmium Yellow	a rich yellow	{ supposed to be } permanent.	middling	very well.
Carmine	a warm rose red....	not much	considerable.....	very well.
Chrome.....	<i>(See Yellow, Orange, and Deep Chromes.)</i>			
Chalon's Brown.....	a rich brown	quite permanent ...	considerable.....	very well.
Chinese White	a pure white.....	quite permanent ...	considerable.....	very well.

NAME.	tone.	PERMANENCY.	POWER.	WASHES.
Cobalt.....	a bright blue.....	stands.....	middling	very well.
Cologne Earth.....	a cool brown.....	permanent	tolerable.....	middling.
Constant Blue	pure and brilliant ..	considerable	considerable.....	very well.
Constant White	pure white.....	considerable	middling	well.
Crimson Lake	a rose red.....	not very great.....	considerable.....	very well.
Dahlia Carmine	a lake red.....	not much.....	tolerable.....	well.
Deep Chrome.....	a deep yellow.....	safe.....	considerable.....	middling.
Deep Rose	a rich rose red.....	permanent	considerable.....	very well.
De Wint's Green.....	<i>(See Olive Green.)</i>			
Emerald Green.....	most brilliant green	doubtful.....	considerable body ..	well.
Flake White.....	a pure white.....	not safe	great body	well.

NAME.	tone.	PERMANENCY.	POWER.	WASHES.
French Ultramarine.....	(See <i>Constant Blue</i> .)			
Gallstone	a brilliant yellow...	not safe	considerable.....	very well.
Gamboge	a bright yellow ...	not much.....	not much.....	very well.
Green Bice	a light green	not safe	a good body.....	well.
Hooker's Greens	grass green.....	middling	considerable.....	well.
Indian Ink	a pale black.....	very permanent....	feeble.....	well.
Indian Red.....	a dull lakey red....	very permanent....	considerable body..	well.
Indian Yellow	a rich yellow	permanent	considerable.....	well.
Intense Blue.....	a rather bright blue.	great.....	very great	badly.
Indigo.....	a dull blue.....	great.....	great	very well.
Italian Pink	a rich greenish yellow	not much.....	not much.....	very well.

NAME.	tone.	PERMANENCY.	POWER.	WASHES.
Ivory Black	a good black	permanent	considerable.....	very well.
King's Yellow	a bright yellow	not safe	considerable body ..	badly.
Lake.....	(See Crimson, Mad-	der, Purple, Scarlet,	and Yellow Lakes.)	
Lamp Black	a pale black	stands well.....	not very much.....	very well.
Lemon Yellow	very pale yellow....	stands well.....	not much.....	very well.
Light Red.....	a dull orange	stands well.....	considerable body ..	well.
Madder Brown	a rich reddish brown	quite permanent ...	considerable.....	very well.
Madder Lake	a rose red.....	very great	not much.....	very well.
Mars Orange	an ochrey red.....	great.....	not much.....	well.
Mars Yellow	an ochrey yellow...	great.....	not much.....	well.
Naples Yellow	a pale yellow	permanent	considerable body ..	pretty well.

NAME.	tone.	PERMANENCY.	POWER.	WASHES.
Neutral Tint.....	a warm grey	permanent.....	great body.....	very well.
Ochre	(See <i>Brown, Roman,</i> <i>and Yellow Ochres.</i>)			
Olive Green	a rather dull green..	very great	great power	very well.
Orange Chrome.....	a deep orange.....	stands well.....	considerable body ..	well.
Orange Mineral.....	(<i>The same as Red</i> <i>Lead.</i>)			
Orange Orpiment.	(<i>Not used.</i>)			
Orange Vermillion.....	a scarlet.....	stands well.....	great body.....	badly.
Pale Chrome.....	a pure yellow.....	stands well.....	considerable body ..	well.
Payne's Grey	a cool grey.....	permanent	great power	very well.
Permanent Blue.....	pure and brilliant ..	permanent	not much.....	well.
Permanent White.....	pure white.....	great.....	considerable body ..	tolerably well.

NAME.	tone.	PERMANENCY.	POWER.	WASHES.
Pink Madder	a pure rose.....	quite permanent ...	feeble	very well.
Prussian Blue.....	a bright blue.....	not much.....	great	very well.
Prussian Green.....	a very cold green...	middling	great	very well.
Pure Scarlet.....	a very bright scarlet	not safe	great body	badly.
Purple.....	a pure purple.....	middling	great power	very well.
Purple Lake.....	a purple red.....	not very great	considerable.....	very well.
Raw Sienna	a warm yellow.....	considerable	considerable.....	well.
Raw Umber.....	a dull yellow brown	considerable.....	middling	very well.
Red Lead	a bright scarlet ...	not safe	great body	badly.
Roman Ochre.....	a warm yellow.....	very great	considerable.....	very well.
Roman Sepia	<i>(Very like the other Sepia.)</i>			

NAME.	tone.	PERMANENCY.	POWER.	WASHES.
Rose Madder	a rose red.	very great	not much.	very well.
Sap Green.	a grass green	not safe	tolerable.	well.
Scarlet	(See <i>Pure Scarlet.</i>)			
Scarlet Lake.	a rose red.	not very great	no great power	very well.
Scarlet Vermillion	a scarlet	stands badly.	great body	middling.
Sepia.	a very dull brown	quite permanent	great power	extremely well.
Sienna.	(See <i>Raw and Burnt Sienna.</i>)			
Smalt	a bright blue	considerable.	considerable.	badly.
Ultramarine.	a pure blue.	very great	not much.	badly.
Umber	(See <i>Raw and Burnt Umbers.</i>)			
Vandyke Brown.	a rich brown	very permanent	very great	very well.

NAME.	tone.	PERMANENCY.	POWER.	WASHES.
Venetian Red.....	a dull orange.....	stands well.....	great body.....	well.
Verdigris.....	a sea green.....	not safe	not much.....	well.
Vermillion	a scarlet.....	stands well.....	great body.....	badly.
White.....	(See Chinese, Constant, Flake, and Permanent White.)			
Yellow Chrome	a pure yellow.....	permanent.....	considerable body ..	well.
Yellow Lake.....	a bright yellow	not much.....	not much.....	very well.
Yellow Ochre.....	a warm yellow.....	very great	good body.....	well.

The list contains nearly a hundred colours: there are more manufactured, but the above will be found amply sufficient for every purpose.

The qualities ascribed are not invariable; there are considerable differences between the colours of different makers; and even the same maker will occasionally produce a colour vastly superior to the general quality. The Author has, for many years, principally used those made by the Messrs. ROWNEY, & Co., and it is chiefly with reference to theirs, that the descriptions have been given.

CHAPTER III.

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1. Papers—rough, plain, hot pressed, extra thick—paper-makers sizes.
 2. Brushes in quill, in tin, round, flat, ordinary points, dome pointed.
 3. Water.
 4. Gum.
 5. Drawing boards to stretch paper.
 6. T square compass, drawing desk, water vessels, slabs.

PAPER.

1.—Drawing Paper varies in quality very much ; some makers use inferior materials, and in bleaching employ an acid which produces great whiteness, but has the dangerous property of changing vegetable blues and greens into red ; such papers must, of course, be carefully avoided by the water colour artist. The Author has found Whatman's papers always very good ; those styled Harding's drawing papers were invented by a distinguished artist, and may be safely depended on.

Drawing Papers have three different surfaces, "rough," "plain," and "hot pressed;" the first, also called cartridge, is preferred by some eminent artists, but the plain has a slightly rough surface, and is the kind most generally used; the hot pressed is too smooth, except for very neat drawings.

The sizes of drawing papers vary. For general use perhaps "double elephant" will be found best, it is a good size, stout, cheap, and has a good surface. "Antiquarian" is another excellent paper, and "emperor" answers for unusually large drawings.

The larger sized papers are made thicker than the smaller; but besides, these papers are made "extra thick" for certain purposes; and in "London" and "Bristol" boards, a very stout article is furnished, consisting of several sheets of paper pasted firmly together: these are very much used by flower and miniature painters, and also by drawing masters in teaching water colours.

Harding's drawing paper is made of two degrees of stoutness: the size is 30 inches by 22.

THE SIZES OF OTHER PAPERS ARE

Demy..... 20 in. by 15	Elephant..... 28 in. by 23
Medium..... 22 “ 17	Columbier 34 “ 23
Royal..... 24 “ 19	Atlas 33 “ 26
Super Royal .. 27 “ 19	Double Elephant 40 “ 26
Imperial 30 “ 21	Antiquarian.... 52 “ 31

Emperor 66 inches by 47.

Royal and Imperial are the sizes that are made extra stout.

A new kind of paper has been introduced for large drawings, plans, &c., called “Cartoon Paper;” it is 4 ft. 6 in. wide, and may be had of any length.

BRUSHES.

2.—Brushes are made both round and flat; the round answer for general use, the flat for laying level washes, softening tints, &c. The round are made both in quill and tin, and their points are of two kinds: the common ones and the French, or dome pointed; the common serve for most purposes; the others come to a fine point, and will be required when minute precision is necessary. The size of the brush must depend on the size of the drawing to be executed: a general rule is to use a large brush in preference to a small one when the drawing admits of it.

Camel's hair brushes are the ones generally used for water coloured drawings. Sables, from their

possessing more strength, are preferred occasionally; the brown sables are not so strong as the red ones, and, for that reason answer better for water colour painting. Sable brushes are very high priced; some of them cost upwards of a guinea a single brush.

3.—That the water should be good is of importance; in some places river or spring water is impregnated with lime and other matters, that render it unfit for the artist's purpose; some artists use distilled water. There should be always, at least, two vessels of water, one to cleanse the brushes in, the other for mixing tints. The brushes should always be washed out quite clean and left in a proper shape, when putting by for future use.

4.—Gum water is occasionally required; it is best made fresh from the best gum arabic: a little white sugar candy will improve it.

5.—Drawing boards for water colours are of two kinds, the panelled and the plain: the panelled answer for stretching paper without pasting; the paper, being first thoroughly wetted, is laid level on the panel, and both being forced into the outer frame, are kept in their places by means of two sticks let into the frame at the back of the panel; the paper when dry will be quite level;

by this means the unpleasant puckering which occurs when paper is wetted without being stretched will be avoided. Most artists, however, prefer stretching their paper on a plain board: the way is to wet the paper well on both sides with a soft sponge and clean water, and leave it to soak; wet the drawing board, but less than the size of the paper by at least an inch all round; lay the paper on the board, and gently press it down with the damp sponge; raise the edges of the paper a little, and, with a hog's hair brush, put paste, or still better, glue, under them, to about half an inch in; lay down the edges again, press them down with a dry cloth, then lay the board perfectly level, and wet the paper, except at the edges, taking care not to leave the wet in pools on it. As paper expands while wet, and shrinks again in drying, the object of the directions here given is, that the edges may be dried before the middle, which being accomplished, the paper will be perfectly level: and even should it bag a little when a large wash be put on, or the paper otherwise made very wet in the process of getting in the picture, still it will, when dry, return to its level condition.

Drawing boards are made in regular sizes to suit the various drawing papers.

6.—The student will find a T square useful for squaring the drawing, and a plain compass may also be occasionally necessary. A drawing desk, with a rack at the back, by which it may be sloped more or less, as occasion may demand, will be an advantage.

The student should always be provided with soft blotting paper, or a piece of soft cloth to wipe the brush on. The brush should not be put in the mouth, as some of the colours are very deleterious, and, besides, saliva injures the tints. A couple of white plates will generally be sufficient for mixing the tints in; if the drawing be large and a good deal of tint required, small delf saucers answer very well for holding the colour. Various kinds of slabs have been invented, and are to be had at most colour shops; each kind has certain advantages and disadvantages: the plain plates and saucers are preferred by many artists to any kind of slab.

CHAPTER IV.

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1. A box of colours for general use.
 2. Theory of compounding tints—practical illustrations.
 3. The modern system of water colours.
 4. The axiom of Rubens.

1.—The list of colours which has been given contains many for which an artist would, in general, have no occasion, though each colour may be of use for a particular purpose: in some cases permanency is not of so much consequence as brilliancy of tint, or evenness in the washes; for instance, an engineer may wish to have a part of his plan of a light blue tint, for his purpose perhaps prussian blue will answer best, as it washes very evenly; but if an artist wish to have a light blue sky he must use some of the more permanent blues which may not wash so well, but will produce a more ærial effect, besides being permanent. Again, a pale yellow, of a strong body, is required (for touching the lights on gold lace, for instance) Naples yellow may be used for the purpose, or constant white, toned with yellow: again, if we wish to give a yellow tone to a light tint in our picture, Naples yellow will do this, and not darken

the colour; gamboge will do so and deepen the shade. Thus the artist may at times have to seek in the whole range of colours for the one adapted to his purpose. But, as the student cannot be expected to enter on a search of this nature, a list of colours suited for the general purposes of figure and landscape painting is here given. Not meaning to imply that every good colour is named, nor even that no more than are mentioned will be ever required, but merely that these will answer very well for most occasions, while, as the student advances, a greater variety may be adopted, as an advantage will be found in having a rich assortment of colours so soon as the student knows how to make a proper use of them.

List of colours for general use in figure and landscape:—Cobalt, Prussian Blue, Indigo, Crimson Lake, Vermillion, Venetian Red, Madder Lake, Indian Red, Gamboge, Raw Sienna, Roman Ochre, Brown Pink, Burnt Sienna, Vandyke Brown, Sepia, Warm Sepia, Madder Brown, Blue Black, Permanent White. If the white, instead of being in cake, be got in the fluid state, there will be eighteen colours, a usual number in a colour box.

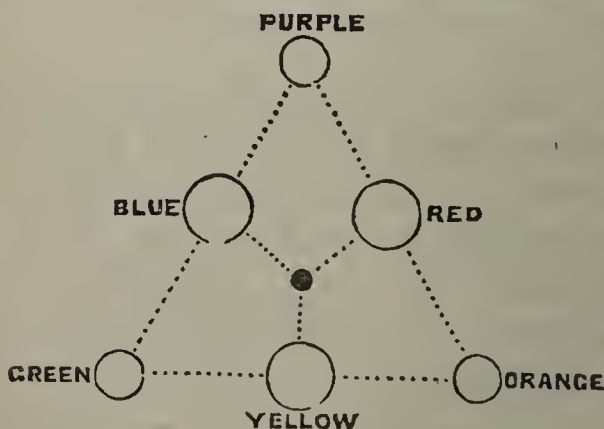
In the above list it will be seen that the greater part of the colours are of considerable power,

such colours being those most generally required for the purposes of art; and when a touch of body colour is wanted in the lights, a little white toned to the proper tint will serve the purpose.

HOW TO COMPOUND TINTS.

2.—The colours with which the artist is furnished by the colour maker, are not, with few exceptions, of the tints that will be required: to be able to mix and alter tints is therefore necessary.

The theory of compounding tints may be illustrated in the following way:—



Rub prussian blue, lake and gamboge, on separate parts of a plate; these will represent the three primitives—*Blue*, *Red*, and *Yellow*; unite the blue and red together, they will pro-

duce *purple*, the blue and yellow will produce *green*; and the red and yellow *orange*; and by blending the blue, red, and yellow together, in various proportions, *grey*, *olive*, and *brown*, will be produced. Thus, then, we have the primaries blue, red, and yellow—no compounding of colours will imitate these; the secondaries, purple, green, and orange; and the tertiaries grey, olive, and brown. To produce the secondaries, tertiaries and various colours may be employed, according to the particular quality of tone wished for; by uniting the three primaries in such quantities that the tones will be equally balanced, and using them sufficiently strong, they will produce black.

In practice, if we wish for a dull orange, venetian red, with a little ochre, will produce it. If a brilliant orange be required, a wash of vermillion being laid on first, and when dry, a wash of gamboge passed over it will give a tolerably brilliant orange. If we desire to neutralize either of these tints, as orange is composed of red and yellow, the third primary, blue, must be used: in the same way, if a tint be too purple, a little yellow will correct it; if a green be too bright the evil can be remedied by adding some red. Thus, in each case, the third primary is employed to neutralize the brilliancy of the others.

The system which is best adapted for developing the full powers of water colours is—to use the most powerful in the shadows, those of less power in the middle tones, and those of most body in the lights and distances. Many distinguished artists, not satisfied with the quantity of power and body contained in the cake colours, increase the depth of their shadows with gum, and the brilliancy of their lights by the use of white, either mixed with any necessary qualifying tone, or changed after it has dried by a wash of colour: the white is not always laid on, merely in thin washes; but in some cases in considerable quantity. The use of body colour is condemned most strenuously by the followers of the old style, in which the lights were toned with washes of thin colour; but there is scarcely an eminent water colour artist of the present day who does not occasionally use body colour in the lights.

4.—The axiom which Rubens laid down for oil painters, that “white is poison to the shadows,” is well deserving the attention of the water colour artist; for, though the distinction between body colours and transparent ones is not so marked, yet it exists, and requires to be observed in water colours as in oils. The painter in oils uses a quantity of white with the colours he employs in

the lights, by which their body is increased; and, on the other hand, he uses glazing colours in the shadows, and works a quantity of varnish or other vehicle into them, thereby adding to their natural transparency; the same system is pursued by the painter in water colours: the paper gives to his lights an appearance of body which is sufficient for general purposes, and he judiciously adds white in some places, by which their body and force are augmented. In the shadows, on the contrary, he carefully avoids colours having a body, and occasionally uses gum to increase their depth and transparency.

Body colours and white are best used in the lights of earthy and opaque objects: such as clay-banks, stone and brick-work; white-washed walls, palings, and the like: but transparent colours answer better for flesh, trees, plants, the dark parts of water, and all places where the objects to be imitated partake of a transparent character.

If the body colours predominate too much, the effect will be heavy; if too much transparent colours be used, the picture will look flimsy.

CHAPTER V.

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1. Practical rules for compounding tints—Greys, Greens, Browns, Purple, Orange.
 2. How to lay a wash evenly.—How to correct an uneven wash with water, with a damp cloth. Hatching.
 3. The use of Gamboge, Lake, and Prussian Blue, Gum, an Intense Black, Sepia.
 4. Sloppy washes, the reverse—scraping out lights, lights with white, lifting colour, rubbing out colour, softening a shade.
 5. How to paint an evening sky, injurious effects, disturbing tints.
 6. Moist colours for foregrounds and studying landscape from nature—the field box, the water bottle, brushes, solid sketch books, sketching portfolios, sketching stool.
 7. Painting flesh, draperies, prints, and flowers.

COMPOUNDING TINTS.

1.—By bearing in mind the theory of compounding tints, which has been explained, the student will clearly understand the following combinations :

GREYS.

Brown Madder and Cobalt.

Brown Madder and constant Blue.

Indian Red, and either of these Blues.

These greys are of the most pearly kind, they answer for the distances of a landscape, and the shadows of light clouds, when the effect intended is that of a fine clear summer's day. Light red, or venetian red, and the former blues, make duller greys. Indian red and indigo form a powerful grey.

In these greys we have, in the first three, pure blues united to reddish browns; the cobalt and constant blue have a good deal of body, and hence the greys are pearly, and fitted for ærial effects: in the ones made with light red, or venetian red, we have still colours possessing considerable body; but the reds are yellower than those of the previous greys, and hence there is a slight tendency to green. The indian red of the last grey has considerable body, but the indigo has great power: the indian red is pinky, the indigo greenish in tone, and hence a heavy, powerful grey is the result. These greys will be sufficient for most purposes; the number of greys

that may be produced is nearly endless; grey being a combination of blue, red, and yellow, with the blue predominating: hence any series of these three, or any two colours in which these three tones are united, will produce grey.

GREENS.—If the greens be required for the distances, they should be composed of colours having a body; the less powerful greys with a little roman ochre will answer: in the middle distances raw umber and indigo, or venetian red and indigo, may be used with advantage. In the foreground, where the rich deep tones are required, we may use in the shadows

Roman Ochre and Indigo.

Vandyke Brown, Do.

Burnt Sienna, Do.

Brown Pink, Do.

Raw Sienna, Do.

Gamboge and Prussian Blue.

Any of the Yellows and Blue Black.

In the light of greens, it is not easy to get colours having a body to look well. Gamboge, roman ochre, raw sienna, and light red, with a toning of indigo or prussian blue, will answer best.

In browns, for the shadows, we have a rich assortment in vandyke brown, burnt sienna, the sepias, and madder brown, all colours of considerable power, and the tone of which can be reduced by indigo or prussian blue, and brightened and toned by lake, roman ochre, raw sienna, or gamboge: for it is to be observed that the change to which lake is liable, is of no consequence in deep shade, while its transparent richness is a great advantage. In the lights of browns we have in those that have been mentioned, together with the ochre and venetian red, but above all things, in the power which white gives, every requisite for our purpose.

PURPLES.—Madder lake and constant blue; lake and prussian blue; or any other compounds of blue and red will make a purple.

ORANGE TINTS may be made from vermillion and gamboge; lake and gamboge: madder lake, or pink madder, and raw sienna; venetian red and roman ochre; and other combinations of reds and yellows.

These instructions for compounding tints will, it is trusted, be found sufficient for the student who has mastered the theory that has been explained at page 72.

HOW TO LAY WASHES.

2.—One object to be attained is, to get on the tints as much as possible at once; to do so, the tint must be prepared in sufficient quantity, and put on with an expertness of hand which cannot be acquired without considerable practice. A good plan is, to have a coloured sketch to work from; place the intended drawing on an easy slope, and commence at the upper part, proceed gradually downwards, and as much as possible move the brush in a horizontal direction; but if the desired evenness of tint should not be attained, there are several remedies.

When the sky has been laid-in unevenly, turn the drawing upside down, and with a flat camel's hair, or sable brush, and plenty of clean water, wet it all over; then, with gentle rubbing, having the brush constantly full of water, level the inequalities: sometimes, especially on rough paper, the sponge may be required to remove stubborn blemishes. If there should be some parts too light, they can be remedied by additional washes of colour. Touches with the point of a fine brush, (generally termed hatching) will be required at times, in order to produce a perfectly level tint.

The same means will answer for any other part of the drawing that may be uneven.

By wetting an uneven wash with a soft brush and water, and rubbing it very lightly and rapidly with a cloth, the tint may be made to look even, and, at the same time, have a granulated appearance that answers well for old walls, back-grounds, portraits, and all places for which a rather rough surface is desirable.

When a tint cannot be got at once of the required depth or tone, it must be gone over with other washes of colour until the object shall be attained; but in doing so, care must be taken not to disturb the under colour.

3.—GAMBOGE—Although included in the list, is a colour that should be used as little as possible; as a glaze, it may be resorted to at times, in order to make a tint look richer, its gummy character adapting it admirably for that purpose. Raw sienna also serves to give colours a richness. Lake and prussian blue will be occasionally required for toning some tints: but the less gamboge, lake, and prussian blue are used the better.

GUM may be used with great advantage, especially in dark draperies and flowers, for enriching the tones.

BLUE BLACK has been named in the list of colours, but a more powerful black can be compounded—intense blue or indigo, with sepia and a little lake, will produce a very deep black.

SEPIA is very generally used for making studies in one colour; its pleasing tone, power, and fitness for washes, adapt it admirably for the purpose. When studies in light and shade are wanted, or when the student wishes to practice the laying-on of tints, the touch of trees, or such like, sepia will be found an excellent material.

4.—By putting on a wash of colour, rather sloppy, a hard edge will be produced; this effect may be occasionally desirable, but it must, in general, be carefully avoided. If on the other hand, there be but little colour in the brush, and it be dragged rather quickly over the paper, the wash will be rough and broken, by which, with a few judicious touches for shadows, the effect of a rough road, a gravelly beach, or, even at times, the flickering effect of trees, with the light shining through them, may be admirable produced.

GETTING OUT LIGHTS.

Sparkling lights are often required in water colour drawings—as the bright lights in water, the flickering of light through trees, lace and jewellery in portraits, and so on: for these there are two modes—one is with a rather strong and sharp pen-knife to scratch or cut them out, by removing the colour, and exposing the white paper; the other mode is by touches of white.

When it is wished to remove a small portion of colour, in order to get another tint in its place, as, for instance, to introduce a small figure, or cattle, into a landscape, it is usually done by wetting the part with water, and after it has soaked a little, rubbing it with a soft cloth, by which, in general, the colour will be sufficiently removed. If the wet be well soaked up by pressing it with a cloth, and the place rubbed with indian rubber or crumb of stale bread, the colour will be got out entirely

SOFTENING.

Softening when only required to be done in small quantities, as in the shading of flesh,

flowers, fruit, &c., is best managed by putting on the colour while wet, touching the part intended to be softened with a brush containing water only. The most convenient way is to have both the brush for laying on the colour, and the one for softening it, fixed on the same handle. In case softening is required for a large surface, the best way is to wet the part intended to be softened with the water first, and while wet run the colour along the edge of the wetted part.

AN EVENING SKY.

5.—This kind of softening is particularly useful in painting a serene evening sky ; such a sky is an excellent illustration of the influence of the three primary colours on each other ; it is to be done as follows : the outline of the picture being made out delicately, and with a rather hard pencil, lest the sketch might injure the purity of the tints, mix a light tint of cobalt, turn the board upside down, slope it moderately, and with clean water wet about three inches in breadth, and all across that part of the sky next the horizon where the blue is to terminate, run the tint of cobalt about half way in on the wetted part, and cover the blue of the sky, moving the brush in horizontal sweeps : the blue will unite with the water, so

as to soften off with the utmost delicacy. In order to deepen the blue towards the upper part of the sky, it will be necessary to go over it two or three times, softening off in the same way as at first; but of course as the blue is not to extend so far each time, the wetting must be done wherever the required tint is to terminate; take care that each tint is dry before another is begun. When the blue is done, turn the board, and proceed with the yellow. Raw sienna, with a little gamboge, and a slight toning of the purest pink madder, will make a tint that may serve very well for this purpose. Wet all across the drawing, and high up on the blue, with clean water, in the same way as was done for the blue tint, and run the yellow in with a full brush and a light hand, so as not to disturb the blue, bringing the yellow very low down in the drawing; repeat the wettings and tintings till the yellow is finished. Where the blue and yellow unite, the colour will be green, that must be neutralized by a couple of very delicate washes of red; pink madder is the best colour for this purpose; the red should pass over the greater part of the blue and yellow, but its strength must be where these meet; be careful that each wash of colour is dry before another be passed over it. Any clouds may be put in with transparent grey,

red, or orange, as may be required. The tones which have been mentioned will correspond to those of nature. Let the student study a fine cloudless evening sky, and it will be found that between the blue and yellow a pinky tone is interposed, by which the greenness is neutralized. This pink colour is scarcely seen during wet weather, and then the green tone is very perceptible.

The mode for painting an evening sky, which has been explained, is the one followed by the Author; other artists have different methods: some begin at the top with the rose tint, and, while wet, change to a yellow; when the yellow is done they turn the board, and commencing near the horizon with a rose or a purple tint, change gradually (while wet) into a blue; and when the blue and yellow are put on, wash with pure water, in order to remove blemishes; in either way the tones are nearly the same. The Author has seldom, if ever, found any necessity for the washing with pure water, which may be attributable to his having the less difficult task of managing but one colour at a time; and certainly the less there is of such washing the better, as it must tend very much to injure the purity of the tints. Whether the blue or the yellow be com-

menced with, fresh water and another plate ought to be got before the second tint is begun, lest any tinge of the first colour might get into the other; for a very slight mixture will injure the brilliancy of the other colour.

The observation which has been made above, relative to the injurious effects of washing a sky with water, in order to remove inequalities, applies to every part of a drawing. After colours have been put on, they should be disturbed as little as possible.

FOREGROUNDS.

6.—The foreground is the place where the richest tones must necessarily be placed. A desire to render water colours more adapted for sketching from nature, led to the invention of “moist colours;” these have the property, when in mass, of keeping moist for a long time; but they dry like cake colours, when applied on paper, with the additional advantage, that they can be used with a freedom, and have a richness peculiar to themselves; and hence they are preferred by many artists for the foregrounds of their pictures.

STUDYING FROM NATURE.

For studying landscape from nature the moist

colours are invaluable. The box for them is of tin japanned, the lid of which is made to serve for blending the tints; and there is a ring which can be slipped over the thumb, so that the box may be held like a palette.

Moist colours are used by taking a sufficient quantity up with a penknife, which being pressed against the plate or palette, will adhere, and may be readily rubbed down with the brush as it is wanted. Or a touch of colour can be taken with the wet brush off the mass in the box.

A water bottle will be found useful in the field. The case consists of two tin cups, which are so contrived that they can be attached to the box; and thus, the colours and the water are literally "at hand," for the student's convenience.

The brushes can be carried in the colour box, in which there is ample space for them.

Solid sketch books are much better adapted than the usual kind for studying landscape from nature in water colours. These books consist of a number of sheets of paper compressed, so as to form a solid block, each sheet of which can be detached from the rest, by passing a penknife all round under its edge: but sketching portfolios

are preferred by many; in these there is a slight frame, under which a piece of paper can be held firm, thus temporarily straining it; by this plan, no more paper need be carried than may be required for one day's use. Extra thick drawing paper answers best for the sketching portfolios.

The field apparatus will be completed by the addition of a portable sketch stool; these stools close into a very slightly stick or truncheon, and when opened, and a web seat placed on them, make a comfortable seat—a great advantage in damp weather, or where there is no convenient place for sitting on.

COLOURING FIGURES.

7.—The instructions which have been given are intended to show how the powers of water colours may be developed in the most artistic manner; and the illustrations have been given from landscape in preference to figure, because the various qualities of the colours can be shewn so decidedly in the varied effects of sky, distance, and foreground, and the different qualities of the several objects which are embraced in landscape painting; but the principles which have been laid down apply equally to every style of subject:

judgment and practice will be necessary to enable the student to apply them properly. With a few observations on painting figures, we will conclude this treatise, hoping that we may have succeeded in what we have never seen attempted before, namely — a clear development of the present improved style of painting in water colours.

The flesh of figures must be worked with transparent colours in the deep shadows, and colours of some degree of body may be ventured on in the lights; but this must be done cautiously, as flesh has a natural transparency, and that quality cannot be imitated by colours having much body; not but some first class water colour artists do sometimes use white in the flesh colour of their lights, and that too very freely; such painting may have the general effect, but it will want the semi-transparent appearance of flesh: the general effect of the picture may be sustained by the brilliancy which the body colour gives, but certainly the truthfulness of the imitation suffers. It is but proper to state, that the Author has seldom, if ever, seen body colour used in the flesh of figures, when of a large size; but in figures that are introduced as pictorial adjuncts, when of course their influence on the

general effect is of far more consequence than resemblance of appearance, even dark draperies in such figures are advantageously laid in with body colour in the lights. But for what may be properly styled figure drawings, where texture as well as pictorial effect has to be studied, body colour must be used very sparingly.

The shadows in the flesh of figures may be done with madder brown and cobalt, or constant blue, for a fair complexion, modifying the grey with Roman ochre and madder lake, as may be required; and for a darker complexion, madder brown, or Indian red and indigo, modified with the ochre and lake as before. Venetian or light red may serve very well for the flesh tint; or a mixture of Roman ochre, or raw sienna and pink madder, will be still better: these colours will also answer for the lips and cheeks; vermillion had better not be used. As for the eyes, the blues that have been named will serve for blue or grey, modified with brown madder, and for browns, vandyke brown, burnt sienna, raw sienna, &c., will be quite sufficient; the same colours, with the sepias will answer for the various tones of hair: the finishing shades of flesh must be made up of the most transparent tones—madder brown and raw sienna, with a little crimson lake added for

the darkest touches; when the flesh is finished, a few touches of gum in the darkest parts will be an improvement. The brilliant lights in the eyes are best done with constant white.

In the draperies the same system of transparency in the shadows must be observed, while in the lights it is best to have a little body, just barely sufficient to give them a character of solidity, so that they may not look poor and washy. The lights of white drapery, as in the collar and breast of a shirt, a cravat, or the high lights of the work on a lady's collar, will be improved by touches of constant white; gold lace, the sparkling lights of metals, as the sword, and other military appendages, military gloves, &c., will also be improved by body colour.

It is hoped that these general directions, when coupled with what has been previously stated, will be sufficient.

FRUIT AND FLOWERS.

In fruit and flower painting the transparency and brilliancy of colours are matters of paramount importance: the student must seek in the list of colours for those that possess these qualities in the highest degree; and be careful to get them

on with as little disturbing of the under tints as possible; as in any case smudging and disturbing colours, once they are laid on, has an injurious effect. The usual course is, to commence with a clear neutral tint for the shadows, and finish with the transparent colours, using body colour very sparingly in the sparkling lights of fruit, the stamens and other parts of fructification of flowers, and perhaps occasionally on a slender stem.

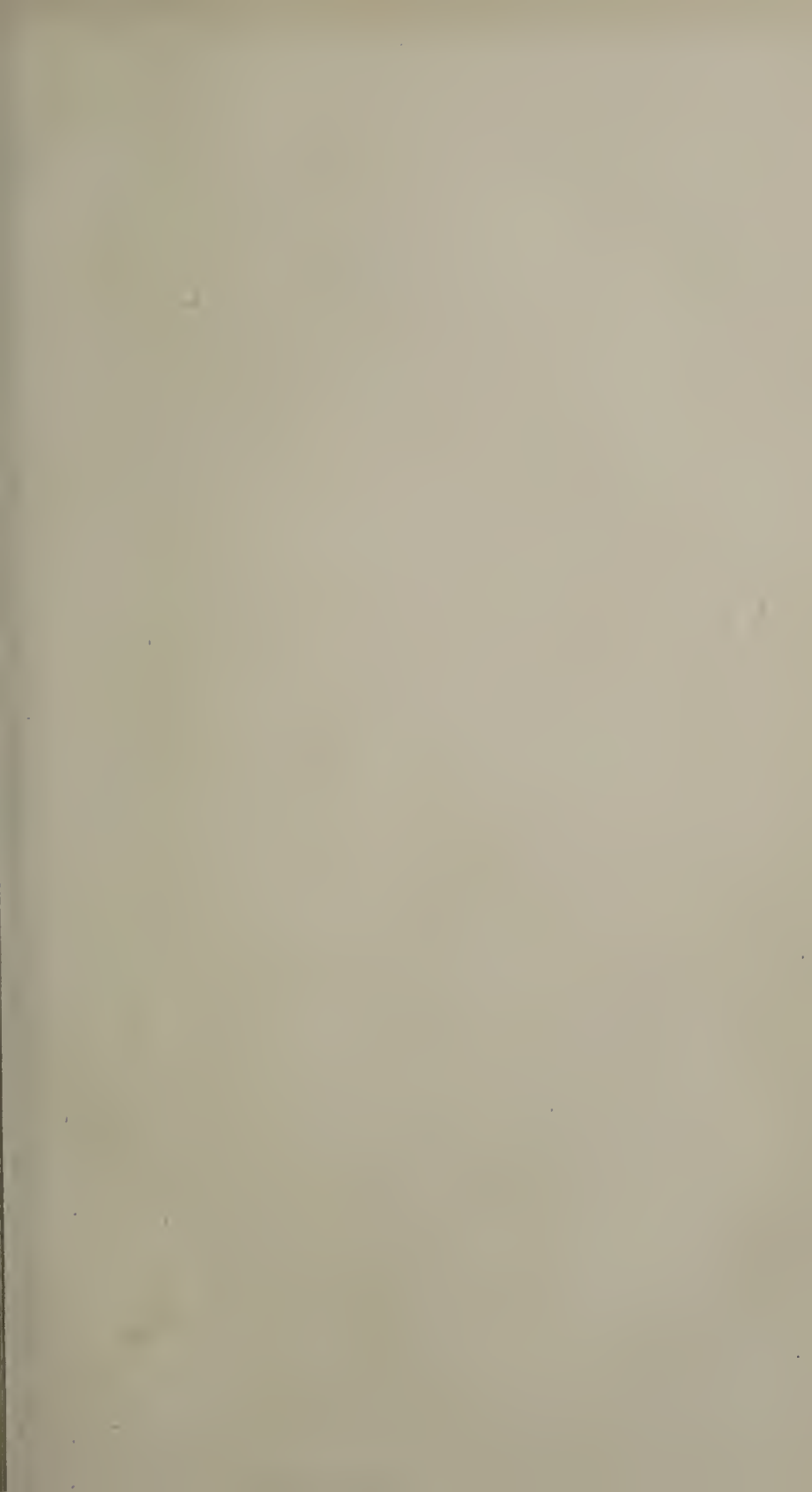
The practice of Rubens, Titian, and other celebrated colourists, fully justifies the Author in recommending the study of fruit and flowers to the student, who is anxious to become a good colourist.

As a picture will sometimes take a considerable time to execute, during which it is liable to dust, which of course would injure the colours, care should be taken to guard against the evil as much as possible; besides keeping it covered, it should be wiped with a clean soft cloth at the commencement of each sitting.

The principles and practice which have been explained, are calculated to develope the full powers of water colours; with the information

which has been given respecting the proprieties of each colour, the student cannot find any difficulty in modifying them, when only a slight sketch, or a temporary object is desired.

THE END.





J. B. L. Lewington

A GUIDE
TO
WATER COLOUR
PAINTING.

BY R. P. NOBLE.

WITH AN ILLUSTRATION IN COLOURS.

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PREFACE.

IN writing a work so limited in extent as that at present submitted to the public, much difficulty must necessarily be felt, in combining directions likely to appear trivial to some readers, with matter of a more interesting nature.

The writer has been so frequently applied to, by pupils, for lists of colours and their admixtures, that he supposed a Hand-book of Water Colour Painting might be generally useful; since there is no published work giving detailed instruction on this subject.

While it is imperative to omit nothing that will forward the views of the youngest beginner, and render the subject as clear and comprehensible as possible; it is, at the same time, essential, that the tone of the work should be initiative, so that the reader may not imagine he is saved the trouble of thinking, but rather induced to bring his thinking faculties to bear upon matters relative to art.

Many give up the study and practice of water colour painting, from the circumstance of their

labours never leading to a satisfactory result; others persevere, but waste much time in arriving at facts, which may be communicated in a very short time, or gained by the attentive perusal of a few pages; indeed, this is the advantage of a work of this nature, the remarks being confined within the narrowest compass, so as not to tire the patience of the reader.

On the publication of similar books, it has been found impossible to present the reader with an illustration; the example in the title page is printed in colours, and as nearly as practicable a *fac simile* of a water colour drawing, and also answers to the description in the work.

Great benefit is derived from the bringing this invention to such perfection, it being, above all things, necessary that the young student should find the tints in the illustration correspond with those described in the work; and not experience the disappointment which is an inevitable feeling when the contrary is the case. The accompanying engraving is so close an imitation, that nine out of ten pronounce it at once a drawing.

If the want so long felt in this branch of graphic art should be supplied by this work, the author will experience great happiness in having devoted his attention to the furtherance of an art peculiarly English.

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THE GUIDE

TO

WATER COLOUR PAINTING.

The writer cannot hope to do more than render a hand-book of Water Colour Painting serviceable in assisting the student in his early endeavours, and in leading him to further inquiry. A perfect knowledge of the composition, light and shade, and colouring of a picture, is only successfully obtained after years of study, and the professional painter is happy to overcome the difficulties of his art after a life passed in the pursuit of Nature. There are many scientific and valuable works on these subjects, but a considerable previous knowledge of the subject is

presumed by their authors. The object of this little book is the instruction of those who, having already made themselves well acquainted with the use of the lead pencil, wish to please and amuse themselves by the practice of water colour painting, and, as far as may be achieved by such limited means, the facilitation of their progress.

If the writer succeed in giving his readers an insight into this branch of the graphic art, and exciting in them a desire to master the rules established in the more extensive works of celebrated masters, he will not have written in vain. Let not any one be deterred from the study of this captivating art, by being deficient in the qualification of what is commonly called a good touch; the more essential qualities, feeling and taste, should be chiefly considered. Mere freedom of hand is more the gift of a writing master than a painter, and when unguided by rule is of no avail, but of great advantage when influenced by precepts of art.

An appearance of ease attracts, because it is to be presumed that a fine work, which seems so easy, is the production of a very skilful master. Too much exactness is very prejudicial; it is apt to

make the painting little and lead to endless fine touches, while true finish (making everything appear as true and natural as possible, and concealing the pains and study by a pleasing deception) is neglected. It is, without doubt, very difficult to know when enough has been done. If the subject, and the manner of its treatment according to rules, be well considered, the drawing should be executed with as much ease and rapidity as possible, without bewildering the brain, by starting scruples and creating difficulties. Facility can only be acquired by possessing perfectly all the precepts of the art, and making them habitual. There are some who say "that a person having so little genius as to require rules, had better leave painting alone." But there is no doubt that the rules give readiness of hand to the slowest, while they guide and increase the ease which is a gift of nature.

Facility may be considered, firstly, as diligence and an aptitude of mind and of the hand; secondly, as a disposition *in* the mind, to remove easily those difficulties which arise in the work. The first is pleasing, but often leads astray and causes anxiety; the last makes us paint with tranquillity and repose

of mind, because we feel confident and assured of our principles. The highly gifted have both in perfection.

They who affirm that rules perplex the mind and restrain the hand, instead of giving facility, will be found generally to have habituated themselves to an ill method of painting, to such an extent that the pencil might as well be taken from their hands, if they are to correct themselves by rule. Many would be obliged to hold their tongues, if they were bound to speak grammatically.

All rules to guide art are gathered from the contemplation of nature, by minds whose perceptive faculties are so much alive to the beautiful, that they know immediately when they receive a pleasing sensation, and note the causes and circumstances which produce it.

Before entering upon the subject of the properties and application of the pigments, it is desirable to present to the student a few general remarks, on form, light and shade, and colour, and, as far as space will allow, point out the errors into which a young painter may fall.

In form and composition, the study should be

how to contrast the lines and dispose the incidents in unequal quantities, that each object may receive additional charms from association, the large from being opposed to the small, the near to the more remote, the perpendicular to the horizontal, and moreover to anticipate and prepare for those effects which are to be derived from the aid of light and shade and colour.

To effect this, the student must avoid repetition in the lines and forms of different objects, and contrast varieties of form, and remember that objects are chiefly distinguished by their forms, and are preferred according to their beauty with respect to form; thus an arrangement of many incidents is adopted from the peculiar beauty of the lines arising from that particular disposition of the subject. The leading features of a picture should not be placed over each other perpendicularly, neither should they be placed in a straight line parallel to the edge of the picture. The study of a single object, such as, a boat with sea and sky, a figure, or any circumstance with much space and little incident near it, is very useful, and, from its simplicity, well adapted to the consideration of a beginner.

Suppose a cloud is placed immediately over the boat, and some sea birds flying directly beneath it, while a buoy floats at the same distance with a smaller vessel over that. Let the general lines of the sky and sea assimilate, and a sketch is produced to excite the ridicule of the least enlightened; and yet these errors occur in works of pretension: there is, therefore, the greater necessity to impress their absurdity on the mind of the student by exhibiting them in the most palpable form. A master sometimes receives a most valuable lesson by finding that he has committed the error he has continually cautioned others to avoid, and is taught that the "*Aliquando dormit Homerus*" will not excuse painters, who are expected to use their eyes.

To return to the boat. By a judicious contrast of the lines of the sail and rigging with those in the clouds, and giving variety to the forms of the waves, much character and distinctness of objects will be given. By the introduction of a distant craft near to the principal object, a great opposition is effected and an idea of space is conveyed, in outline; the buoy and birds will give interest to the foreground and prevent monotony, if placed rather

nearer than the principal object and at some distance from it, that it may serve as a balance to the principal object and prevent its being forced upon the eye, which is always unpleasing and disagreeable in any composition. Good feeling in the study of arrangement, or the pleasing combination of objects, may be acquired by stripping the portions of the picture of additional incidents introduced to make a picture, and ascertaining if the large quantities be well balanced, or if any alteration would affect improvement.

A strict investigation of nature's means of affecting the mind with pleasing sensations will lead to ideas of beauty; and the student having acquired such ideas, will gain the habit of regarding a scene in nature as a picture, and thus by the perusal of a scene where are many animated and moving objects, he will be aware when a perfect picture is before him, and inquire what makes the difference between a mere assemblage of incidents and a picture. Knowledge gained in this way may be applied successfully to landscape.

The study of black and white is of great importance, since the effect of a picture depends upon its

proper management. By a judicious practice of black and white, the masses become disentangled or relieved, and the different distances may be observed at the first glance. The careful study of good engravings will be found of great assistance, the eye not being distracted from these important matters by the charming qualities of colour.

Form, light and shade, and colour, are always united in nature, but to the painter they are separate studies and quite distinct from each other. Light and shade should be rendered subservient to composition, and should be managed so as to assist form. No dependance should be placed upon it as a means to alter form. In the same way, colour heightens and assists the black and white, but should the effect of the black and white be defective, no colouring can make it correct.

A free sketch, or what is technically called a blot in one colour, will sometimes suggest more to the student than a laborious drawing; in the latter the eye becomes accustomed to the defects. The labour of the hand will never supply anything to compensate for the want of thought. Many trials may be made in a short time; and if black chalk

be used, parts may be rubbed out and changed without that feeling of weariness which might be felt after much time had been expended to produce a false work. Quick as thought is an old saying, and one very graphic, for a valuable idea is more likely to enter the mind when excited and alive by being interested in an engaging exercise, than when employed in laborious plodding.

These experiments in black and white will serve to convince the student of the correctness or incorrectness of his ideas and impressions in the broad treatment of his subject. Any palpable imperfection must strike him; such as, two lights of the same intensity and equality of form, a want of tenderness and contrast, exhibited by dull, leaden masses of even tint, quantities of shade equal in form and depth of tint, or a too great prominence in the parts not intended for the principal. Having satisfied himself with regard to the large features of the landscape, he may introduce the accessories, such as cattle, figures, &c., clothes on a line, hedge or bank; these serve to carry small intense portions of light and dark into the general light and the middle tint of the picture, giving richness and

brilliancy to the one and clearness and variety to the other.

By continual practice, from engravings, dissecting them as it were, and from his own sketches, the student will be insensibly led to see the principle of the engraving and the cause of failure in his own work. It is only by such careful study the painter is enabled to see nature when he goes to her. Many look, but few see. Sometimes it is vain to try to represent her; she may be said to be always beautiful, but it does not follow that an imitation should have either charm or interest as a picture. Imagine the before-mentioned boat with its sail and rigging relieving dark and cutting against a light sky, the sea calm, allowing the vessel to lie straight upon its surface; the principal object becomes quite insignificant, and a painting of such a subject would only give an idea of poverty of thought and *canvases to let*. On the other hand, suppose the sea in motion with a fresh wind, the sail set, figures engaged, with large masses of clouds, and breaks in the sky near the horizon, with a distant vessel giving space to those openings, while accidental shadows give variety to the foreground and find

their strongest point in the hull of the boat, here hidden; and there rising against the white foam and spray, floating timber disposed with other accessories so as to give space and interest to the foreground, and what under one aspect is an insipid circumstance, becomes in skilful hands the materials for a picture.

Thus, in treating a subject, the painter must fall back upon himself, and avail himself of the ideas and ingenious thoughts he has gleaned from a study of nature or books, that he may supply by art the deficiencies of the particular scene and circumstance presented to him. In other words, he must store his mind from nature where she is rich, and bestow his acquisitions where she seems poor.

A change in the sky, and the placing picturesque figures with baskets, or engaged in a manner appropriate to the subject, will sometimes be sufficient to convert a mere sketch of a pleasing object into a picture, by giving completeness, and carrying the dark through the picture, as may be seen in the accidental shadows introduced in the pictures we admire.

If one half of a painting be nearly occupied by a

ruin, which is, in its details and general form, admirably adapted for a subject, and the other half merely shows a broken line of low hills at the horizon, with sky and ground, it will be readily perceived that the interest or effect of the building is weakened by the large insipid space, causing a dissatisfied and uncomfortable feeling. To correct this, place a group of figures to break the monotonous line of hills, and let one stand more prominently than the rest to repeat the perpendicular line of the building in a secondary manner; let them be engaged, with white clothes, or anything light to prevent the principal light from being a spot, while the darks on their dresses serve to clear the shadow from the ruin, and carry it into the middle tint of the distance by means of cattle, &c., and the whole becomes arranged so that the eye may dwell with pleasure on the object which makes the subject.

It is a fixed rule that the eye should never be tempted to count objects, from their seeming totally separated and disunited, and not combined so as to form a whole; to avoid this, the student can avail himself of accessories to prevent equal quantities, and to connect the lights.

When a variety of objects are to be grouped to form a perfect picture, one group must be preserved as the principal, and should be so managed that the other groups or incidents do not interfere with it, or mar its effect upon the eye; yet, it must be observed that, while the objects should be detached from their grounds by opposite tones of light and shade, it is necessary that some part of each object should be of the same tone or tint as its background, that they may blend and harmonize, and not present an insulated and spotty effect.

The student should never forget that black and white have great power of expression, when properly used. Form, will only give a faint idea of surface and space. Black and white, when dexterously practised, will give relief or *chiaro oscuro*, and will serve to imitate the surfaces of objects, both natural and artificial.

As a bunch of grapes was Titian's principal rule and surest guide, so is a fine landscape seen from an eminence the most instructive to one wishing to excel in landscape generally. The distance stretching for miles, endless variety of woods and fields, a winding river, bold rocky features in the fore-

ground, buildings, all seen under the alternating effects of light and shade, will suggest most of the qualities of a good picture, harmonious arrangement of lines, imperceptible blendings, contrast, &c. It is from tracing these to their source we are taught the laws that govern works of art. By a contemplation of such a scene the mind becomes charged with ingenious thoughts and artifices, equally applicable to the treatment of a simple subject, and to one where a multitude of objects are to be disposed pictorially.

It should be insisted upon the mind of every student, that no amount of what is termed finish, but which with more propriety should be termed fritter, can compensate for defects in the arrangement of black and white.

Colour has been called "the sunshine of art." It wonderfully assists the expression of space and atmosphere; it is governed by certain laws, but one who has not "an eye for colour" will find their mode of operation difficult of comprehension. Rules for colour cannot be so precisely given, nor so easily followed, as those of composition, and light and shade.

Much might be written on the application of colours to the different parts of a picture, according to the relation they have to the degrees of black and white; for instance, a mass of trees being arranged so as to express sunshine and the principal light in black and white—it becomes necessary to apply natural hues of colour so as not to alter this effect. This could be managed by supposing the trees all affected by autumn, and so arrange yellows, oranges, and reds (which are all used to represent light and warmth in painting) according to the degrees of light possessed by those colours. Such considerations as these are too complicated for an elementary treatise on Water Colour Painting.

The most that can be done with propriety in this book is, to give the qualities of the capital colours, or those most in use, as they serve to make the composition of all the rest, whose number is almost infinite. And further, to recommend the student to make blots in colour as in light and shade, after becoming familiar with their properties and uses. This will be productive of many useful hints to him, as the accidental blending of colour will bring out the qualities of his eye.

When making these rough effects of colour, the student should determine on the hue and tone of each particular part, either from feeling, impression of nature, or a good original drawing. Then begin with the sky and distance, and lay on the tints with full brushes, blending and altering them while wet, until, as nearly as possible, the intended effect is produced. Should a little character or detail be required in the deeper parts, paint with a brush nearly dry, but charged thickly with the requisite colour, into the floating tints. Of course the outline and forms should be attended to, but the chief desideratum in these experiments is the harmony and blending of colours.

The tube colours invented and prepared by Messrs. Rowney and Son are best suited for this purpose, and for sketching out of doors, as a portion of the solid colour in a fluid state can be placed upon the palette in an instant, whereas the tints might dry while the student is engaged in filling his brush. For sketching from nature they are invaluable, great rapidity being sometimes necessary to catch the effect of gleams which scarcely last a moment. These colours are also remarkable for

their extreme clearness and brilliancy. With such appliances, the water colour painters of the present day need not dread the juxtaposition of works painted in any vehicle.

THE MATERIALS.

Sable brushes are best suited for painting in water colours; two of the large sizes and several of the others, with a flat camel's hair pencil, will be found sufficient. Cold pressed imperial paper is perhaps the best for landscape. The rough imperial and double elephant have each advantages, but much, of course, depends upon an artist's fancy and what he thinks best adapted to his particular style. The paper should be prepared to receive the drawing by being well sponged and stretched upon a mahogany drawing board. If a drawing require remounting, it should be carefully wetted on the back, so that it may imbibe a sufficient quantity of water without disturbing the colour on the other side. Next prepare a piece of common cartridge

paper by sponging both sides until it is well soaked; this piece should be greater by one inch every way; cover it to the thickness of three-quarters of an inch all round with a layer of paste, lay this pasted side on a common deal board that will not warp, and press it flat with a cloth, taking care there are no air bubbles between it and the board. Now paste the back of the drawing all over and lay it down in the middle of the cartridge paper, cover it with a piece of dry paper and rub it smartly with a cloth; this will insure the adhesion of every part of the drawing to the paper beneath it. Remove the dry paper and allow the drawing to remain one or two days; it can be removed from the board by cutting an inch from the edge of the cartridge paper.

This is an useful contrivance, as it makes the drawing firm and gives importance to it, at the same time that it makes it perfectly flat. This process also throws out much of the colour that may have disappeared or sunk into the paper from too great absorption.

Tiles with divisions, white saucers and a flat palette, will meet all cases.

The colour box should contain tubes of the following colours :

Indigo,	Yellow ochre,
French blue,	Vandyke brown,
Cobalt blue,	Brown madder,
• Purple lake,	Sepia,
Indian red,	Burnt sienna,
Indian lake,	Venetian red,
Pink madder,	Olive green,
Indian yellow,	Brown pink,
Gamboge,	Vermillion.

THE PROPERTIES OF COLOURS.

There are only three primary colours in nature ; these are blue, red, and yellow.

By combining any two of these primary colours there are produced three other colours : as—

Orange from red and yellow ;

Green from yellow and blue ; and

Purple from blue and red.

The complimentary colour of any primary colour is that which is produced by combining the other

two. Thus, green is the complimentary colour of red, orange of blue, and purple of yellow.

A colour and its complimentary mutually increase in intensity when placed adjacently to each other. The primary colours are suggestive of various ideas, according to particular circumstances.

Yellow and red give notions of light and heat, and come near the eye. It may be here remarked that these colours are less impaired by distance than other colours, and yellow less than red, and green less than purple.

So, from the presence of blue, an idea of coldness and distance is communicated.

As tints incline towards yellow and red, they approach warmth and brightness; so tints inclining towards blue give ideas of coldness and distance.

The contrasts of greatest power are :

Orange and blue ;

Red and green ; and

Yellow and purple.

Orange opposed to blue seems to have more brilliancy and depth, and the latter appears more dark and full and more blue from the propinquity of orange.

These facts deserve much attention, as great part of the charm of colouring is derived from these results. The colours themselves undergo no absolute change when thus opposed to each other, but the sensations they produce on the eyes from juxtaposition make them appear brighter and more intense. Atmosphere, light and shade, reflexion and circumstance, affect all colours in a greater or less degree.

A little observation out-of-doors will serve to show the change that the colours of objects undergo as they are removed at a greater or less distance from the sight, and more particularly at a considerable distance. The colours, never positive (if the objects be purely natural), are broken by the effect of atmosphere into an endless variety of hues.

It is impossible to lay down mathematical rules for the mixing of colours, to produce the innumerable effects caused by atmosphere in the appearance of distant objects; much must be left to the eye and hand of those who are solicitous to obtain them. The most that can be done is to point out certain varieties of blues, reds, and yellows, and give rules for their application to certain parts of the

picture, and assure the student that those tones and hues he admires in good works are brought out by such means. Directions for the use of the various pigments are very useful, but an attempt to reduce the quantity of each colour in every mixture to scale would be futile, and would only distract the student.

If blue and yellow be mixed to form a green, and red be added, the green will be affected according to the quantity of red mixed with it, and will become a broken or reddish green. Indigo and burnt sienna mixed together make a fine broken green for trees. The burnt sienna is a broken orange, with sufficient yellow to produce a greenish hue when blue is added.

Vandyke brown, burnt umber, brown madder, Cologne earth, bistre sepia, &c. are natural broken colours, and may be produced by the mixture of the primary colours.

Brown madder is a very useful colour in water colour painting; it may be described as a brown inclining to red; when mixed with indigo it makes a good grey of a purplish hue.

The effect of opposition is as sensibly felt when

these broken colours are placed near to others of a positive nature, as in the case of the primary and complemental colours. Thus, brown madder assumes a yellower hue when opposed to purple, a darker and blacker hue when opposed to orange, and a redder and warmer hue when opposed to green. This may be proved by surrounding brown madder with the above-named colours, and comparing it with itself surrounded by white paper. This fact, then, is established. A colour may be changed by adding more of the tint required, or by opposition. This may be well observed in a lithographic engraving, when a small portion of white paper is left to receive the impression, while all the rest of the plate receives the impression on a ground of warm brown. The colour of the lithographic ink will approach by contrast very near to pale indigo where the white paper receives it.

Too many experiments on the effect which colours give to each other under different oppositions cannot be made, as the student must rely—knowledge having been gained by such results—upon this power of affecting the eye by contrast of colour; he will also learn the value of the broken

colours, which form the greatest portion of a picture; he will also note the different appearance a colour assumes, when placed on his picture amongst other colours, to that it had when on the palette; thus an alteration of importance may be suggested.

It may not be amiss to remark in this place, that it is better to keep all the parts of the picture in the same state of forwardness; the discord or harmony will be sooner perceived if this be attended to as much as possible.

The shadows across a path in an open field of stubble, during the last hour or two of a summer's evening, cannot have failed to excite observation, in those who have the habit of looking at nature. They appear so thin and cool, and the hue purplish, that an unskilful hand would attempt to imitate them by an abundant use of blue and lake, and contrast the tint made by a combination in which they were prominent, by a rich orange in the light or sunshine of the path. This would fail in conveying an agreeable idea of such pleasant looking pathways. But if the student remember, that a broken colour that has a tendency to purple in its prevailing hue (as lamp black mixed with

purple lake) may be made to appear a cool grey by judicious contrast, and still have sufficient local colour in its composition to make it harmonize with the colour of the light, while it offers a strong opposition, he will succeed at all events in avoiding a harsh, cutting effect.

Nature herself points out the manner to adopt, for the effect of the shadow is owing to the absence of the glowing reflexion which pervades the general landscape, and its receiving a cool reflexion from the blue sky overhead; at the same time it is opposed to the warm sunlight, influencing a local colour, having perhaps a tendency to orange.

It is by trial and comparison with nature, that the natural power of the eye and qualities of the mind are improved. By thus instructing and exercising himself, the student may attain a nicety of discrimination that will make him sensible of the properties of colour, and feel the peculiarities of hue.

Before proceeding to show the method of mixing peculiar pigments to give the local hues to objects under various influences, a few words are necessary to explain the nature of those pigments as the representatives of blue, red, and yellow. If this be

understood, the following scheme will have twice as much utility.

It is a general rule that yellows, oranges, and reds, approach nearer than blues, purples, and greens; so yellow browns, red browns, &c., approach nearer than greys, greens, &c., but this is not the case unless the colours employed in making those yellow browns, &c. be of the same species as those employed to make the greys, &c.

Suppose a yellow brown be made from the mixture of cobalt blue, pink madder, and gamboge; and a cool grey be made from the mixture of indigo, indian red, and indian yellow; it will be found, on the application of these colours, that the grey will not retire. But reverse the order, by making the brown from the strong sensible colours, and the grey from the more tender, and the grey will retire, while the brown will appear to come forward.

There are colours which are naturally soft and faint, as ultramarine among blues, pink madder among reds, and gamboge among yellows. These pigments approach in colour much nearer to the prismatic hues than the stronger pigments, and on

that account are employed for skies, which are composed of ether or atmosphere, and distances which receive purity, beauty, and brilliancy from the effect of atmosphere.

In painting, light and white may be considered the same, and since no colour resembles the air more than white, those colours which approach nearest to it in lightness, will be found the best adapted to express atmosphere and distance. When we say a "heavy cloud," we never think of those pearly greys which are seen in clouds high in the heavens, requiring the use of the most delicate pigments for their true representation; it rather gives us an idea of coming near, and immediately suggests the employment of stronger colours.

Colouring is much simplified by these considerations, because the student, having the three appropriate pigments pointed out to him, may paint each portion, distance, middle distance, and foreground, as if it were a picture by itself, giving every variety of tint to objects however faintly appearing, and different degrees of distance and clearness or distinctness to the part included

under the general term distance; so with middle distance, &c.; and he will soon feel assured that the contrast in the whole completed work will give relief and atmosphere to a harmonious arrangement of colour, and so prevent what is so frequently observed, a prevalence of a sort of ashy grey, used on all occasions to divide objects from each other.

This used to be the case with the old system of neutral tint, and the describing a drawing in the different stages; drawings made under these directions, used generally to be harsh, black, and crude, without air or colour, and at the best only appeared like badly coloured engravings. So far from the subject being simplified by these receipts, it was rendered more complicated, because the process is directly contrary to nature. In nature the air and shadow are between us and the objects, or, in other words, they are thrown over the local colours; in the neutral tint system, the local colour was laid over what was intended to represent atmosphere and shadow; that is, objects were made out in different shades of grey, and then received the local

colours. The effect of a cold colour laid over a warm colour, in contradistinction to that of a warm colour laid over a cold, may be easily seen by covering light red with indigo, and indigo with light red. Two different shades are produced by the same colours used in the same strength. This is equally perceptible if a grey of a cold hue be substituted for the indigo, and a warm brown for the light red.

From an inability of the means to give strength and quality to the deep parts of the painting, in the process alluded to, the distant parts are only distinguished from each other by different degrees of neutral tint, and the light parts are equally bright, whatever the difference in the local colour of the objects represented, and a pale sickly effect is the consequence. By attention to the rules for the mixing of colours, the student will more readily escape those errors, by giving objects a tone of colour in accordance with their supposed distance, as expressed by size, and, without impairing what is called the "keeping" of his picture, imitate at an humble distance the faultless colouring of nature.

ON THE MIXTURE OF COLOURS

APPROPRIATE TO VARIOUS NATURAL OBJECTS.

The opaque colours generally express distance.

The colours chiefly used in skies and distances are:

Indigo,	Pink madder,	Yellow ochre.
Cobalt blue,	Venetian red,	Gamboge.

FOR SKIES AND EXTREME DISTANCE.

Blue of sky: cobalt blue, lowered with pink madder and gamboge to the hue required. Ochre may be substituted for gamboge if thought advisable.

Clouds: the same, mixed so as to form a variety of warm, and cool pearly greys.

Also for the extreme distance: cobalt and venetian red.

For more local tints: blend the colours so that the tint produced may incline towards yellow, red, or whatever hue is required, or a faint brown, for

buildings, &c. As the middle distance is approached, use indigo, pink madder, and ochre, on the same principle for the light parts; and indigo, pink madder, and gamboge for the shady portions.

SETTING SUN.

Yellow ochre and pink madder, or venetian red and yellow ochre. Sometimes vermilion and gamboge or indian yellow in small proportions, when a very strong effect is to be given.

MIDDLE DISTANCE.

Trees: indigo, burnt sienna and gamboge. These colours will make pleasant tints for the light, if mixed in various proportions. Indigo mixed with vandyke brown becomes a fine deep grey of a decidedly green hue, and is a good transparent colour for the shade. Purple lake may be added when the tint is required to be more neutral.

The student must exercise much judgment in the use of indigo, as there is great danger of extreme coldness and blackness, without depth. It may be dispensed with in some of the darkest parts; on the

near objects, sepia mixed with indian yellow may be employed.

FOREGROUND.

Greens in foreground may be made by a mixture of sepia with olive green in the shade, and olive green and burnt sienna in light. Indian yellow may be added and used pure for small bright specks. Brown pink in bright refracted lights in foliage or herbage. Earthy banks, &c. Indigo, indian red, and ochre for the ash grey of loom. Burnt umber alone or mixed with burnt sienna, pure ochre, and ochre mixed with sepia, sepia alone, and mixed with purple lake, for dark parts; also vandyke brown and purple lake, or pure brown madder, for very dark touches.

Indigo mixed with gamboge makes a cold fresh green, well suited to dark leaves and herbage; purple lake may be added for cool reflected lights; indian red mixed with indigo to a pale tint for willow leaves or foliage stained by muddy water, or for the grey back of a leaf, lichen on wood, &c. These cool greys and greens are of great value

when introduced in foregrounds to repeat the cool greys and cold lights of the sky, in pictures composed of much warm colour in the middle distance, as mid-day effects, sunsets, &c.

ROADS.

Yellow ochre, mixed with burnt sienna and lowered with indian red and indigo, or amalgamated on the paper while wet. Indigo and burnt madder for cast shadows, also indigo and indian red. Indigo and brown madder being transparent colours, will allow a wash of cobalt blue and pink madder to alter the hue, without danger of opacity.

WATER.

Same as for clouds, blended with the local colour of the water (generally greenish), and with the reflected objects.

DARK SEA.

Indigo, vandyke brown, and lake.

DARK SKIES FOR SEA PIECES.

Cobalt blue, mixed with brown madder ; indigo, mixed with pink madder and gamboge.

CHIMNEYS AND COTTAGES GENERALLY.

Ochre mixed with french blue and indian red, indigo and venetian red, ochre and pink madder for bright parts of brickwork. When the hue is more decidedly red, vermillion may be used, but with great caution, and in extremely small quantities. These for the light. For shade, mix sepia and purple lake, or sepia and indian red ; sepia alone for light flickering shadows from trees.

It will be observed that the opaque colours are employed chiefly in the light, and with the semi-transparent in the distance, while the most transparent are reserved for shade and foreground. There are two reasons for this ; one is, that the strength possessed by most of the transparent colours make them fitted for the foreground, as the nearest part of the picture, and they are chiefly found among the browns which have a place there ; the other is, the advantage they have, in the dark

or shady parts, of allowing the light of the paper to be seen through, even when laid on very thickly; so that power is obtained without heaviness or opacity.

This is worthy of reflection, for the application of this knowledge will enable the water colour painter to overcome the defects of the vehicle, without the use of solid white. The more the dark parts of a drawing are painted at once, the more crisp and transparent will they appear; indeed this should be observed in the whole work. The effect alluded to is more readily produced when the tube colours are employed, since the palette can be set with them, as in oil painting.

To illustrate these remarks in the progression of a drawing, imagine a landscape, or varied scene, under an evening effect. The foreground composed of rough rocky stones, lying near a broken stone wall, which divides a rude winding roadway from a stream extending from the left of the foreground to the middle distance, and lost where it bends round a promontory in the middle distance. The margin of the river on the left skirted by trees of various forms and kinds, poplars, oaks, elms, &c.; over

these a range of low hills, with herbage and rock intermixed ; a projecting mass of rock or buildings on the foremost parts. Beyond this, a range of mountains with pointed and angular forms. Some cattle cooling themselves on the strip of land near the promontory, showing its distance from the opposite side. Suppose the bank, on the other side of the roadway, (which is hidden at this point) to be carried out of the picture to the right, as the commencement of a mountain or hill. A mass of trees growing on the hill-side near the roadway, rather round in form, nearly hides this indication ; these are prevented from appearing heavy by being made the background to the stems and spray of some graceful birch and ash springing from a point about half way between the foreground and the promontory, and rising near to the upper edge of the drawing. The roadway at this point is lost ; a half-hidden figure shows its direction ; while the first of a flock of sheep are coming down the hilly roadway (bounded on the right hand corner by a mass of rock) into the foreground to complete the subject.

The left hand side of the sky being a large open

space, is the best for masses of cloud receiving warmth and light from the sun setting out of the picture to the right.

Spread a tint of yellow ochre over the whole surface of the drawing; this tint should be of a moderate strength, and more ochre should be added while passing the tint over the landscape portion of the drawing, so that it may have a greater power of colour in this stage than the sky. This being suffered to dry, form a tint from the mixture of cobalt blue and pink madder, the blue predominating, and use it in a very diluted state on the side whence the sun is supposed to shine, graduating the tint as the opposite part of the sky is approached, so that the ether may appear of a clear and rather strong colour; the lights of the clouds to be left, and care taken to diminish the strength of the tint in the lower part of the sky. The same tint may be carried over the mountains, leaving small brilliant lights or edges of light if there be any. A slight wash of pink madder and ochre, or venetian red and ochre, may now be given to the lights on the clouds, and they may afterwards receive their middle tint, composed of pink madder, yellow ochre,

and cobalt blue. The clouds may be finished by shading with cobalt blue and venetian red; the water should receive its tints at this time; any very bright lights should be left. Should the bluer portions of the sky be less powerful than is essential to give clearness and distinctness to the forms of the clouds, it can be strengthened by another wash used as the former. Any light fleecy clouds which are darker than the ether may be laid on with venetian red and ochre; a little cobalt will vary the tint and blend it with the ether. If these clouds are meant to show lighter than the blue of the sky, they should be left. Mix in one saucer, ochre, pink madder, with very much more strength than the sky tints; and in another, cobalt, pink madder, and gamboge, with as much strength as possible, so that it will work freely. Having a brush charged with the first, proceed to lay in the light parts of the mountain, varying the colour by the addition of cobalt blue where a greenish hue is intended, pink madder where the granite prevails, with a reddish tint; and being careful to leave the highest lights on the leading forms or characteristics made visible by the sun's effulgence when sinking below the

horizon. Then, with a brush ready at hand filled from the other saucer, lay in the shady parts, varying the colour after the same fashion. These opposite tints of light and shade should be made to blend imperceptibly wherever they meet. This is difficult at first, as they will, if not cautiously dealt with, run together and express nothing; on the other hand, if the manipulation be successful, this single operation will give all the character observable at such a distance. Practice will teach the student when to allow the different tints to unite. A touch or two at the moment of drying, and, in fact, in all stages, may be rendered very effective, and cannot be given with the same result except at those particular times. This method is more likely to ensure an appearance of ease, and at the same time great variety of colour and form, without hardness or dryness. When laying in these tints, a little water should be added to make them lighter at the parts immediately opposed to the range of hills intended to be many miles nearer. This greatly assists the expression of space, and is shown very perceptibly by nature. Indigo, pink madder, and gamboge mixed will be found useful for dark touches in shadows,

and cobalt mixed with indian red may be used for the same purpose in the light.

For the hills, mix indigo and yellow ochre so as to make a light green; lay in the light parts with this, adding ochre when a brighter and warmer light is to be expressed, and pink madder when the surface is broken by rock and earth. As before, have another brush ready charged with indigo mixed with indian lake and gamboge for the shade. Any bright projecting bit of rock may receive a touch of yellow ochre and indian red mixed. A few broad touches will bring this sufficiently forward; they may be given with a brown produced by the mixture of indigo, purple lake, and gamboge, inclining to orange or purple, as they are to be used for the shady or light parts. The trees skirting the stream should be covered at the same time with the first and lightest tint applied to the former, varied in the same way and brought into the water, leaving a sharp slip of light at the edge for a bank or path. Any very light stems of trees should be left. When this has become quite dry, lay in the trees with gamboge, burnt sienna, and indigo mixed for the light; a very yellow green

may be made for the same purpose with yellow ochre and indigo, and burnt sienna added to vary it and give autumnal hues. Indian lake, or pink madder, or venetian red, may be employed in the same way. Indigo mixed to cold grey green with burnt sienna will be found useful for the shade; this may be made more neutral by the addition of purple lake, and indigo alone may be blotted in where the hollows of the foliage appear very dark. Purple lake mixed with indigo and gamboge for stems; stronger and browner for dark touches. We now come to the nearer parts of the middle distance. In this subject great portion would be under the influence of cast shadows. The rocky masses lying in the water near the promontory may be covered by a tint of indigo and brown madder mixed; a little olive green will vary the tint, if a greenish hue be wanted. Gamboge mixed with indigo to a light green, and varied with purple and indigo, will serve for the parts of the rising ground seen through the stems of trees and to the right of the dark round shaped mass, which may now receive a tint of indigo mixed with burnt sienna

and olive green, varied according to the light or dark, and purple lake added for the leafy parts at the edges, to neutralize the colour and give rotundity to the foliage. The light forms of the birch, with their stems and spray, must be preserved clean and sharp. The foreground may be laid in with indian red, mixed with yellow ochre and broken by sepia or indigo; all very brilliant small lights on the wall or road to be left; shadows across the road may be rendered by washes of indigo mixed with brown madder; and lamp black mixed with purple lake for cool slate-coloured rocks in shade. The birch trees should be covered with a tint of indian yellow and burnt sienna, and shaded with brown madder and indigo mixed, or sepia and purple; this must be guided by the presence of yellow or orange in the light parts. The stems may be brought out by dark touches of vandyke brown, brown pink mixed with purple lake in shade; the light sides have great brilliancy from their bleached appearance, rotundity, and shining surfaces. Pure pink madder very faint, indian red mixed with cobalt blue, yellow ochre and vermillion

mixed, will be found serviceable for these. The dark greens about the foreground should be composed of sepia and indian yellow. The browns, vandyke brown mixed with purple lake, pure purple lake very intense, brown pink, in the same way. These applied in the dark parts will give so much vigor as to give space to the middle distance and increase the effect of aërial perspective. That colour for figures is generally chosen which is the most absent from the prevailing hue of objects in their neighbourhood. The figure may have some red and white about his clothes; the sheep a little yellow ochre.

The drawing is now so far progressed that the general effect of colour is apparent, and the student will find (when he has brought his work to this state, should it turn out well) that very little is wanting to perfect it. The sky may perhaps have some inequalities of colour where perfect flatness of tint is demanded. (It is always better to leave those things for after consideration, and not dwell too long on any one part.) This is easily remedied by passing the flat hair pencil, with water only, over the uneven parts; a little patience will effect the

removal of these imperfections. If extra warmth be required in the light parts of the sky and mountains, let them be strengthened by washes of the before-mentioned tints; sometimes pure venetian red, or vermillion, (this requires great caution) passed over once, will do all that is necessary. This must be done without destroying the look of vivacity and crispness which contribute so much to the captivating appearance of a water colour drawing.

In mixing the tints, always incline towards warmth, because a little more coolness and atmosphere may be given by a wash of cobalt blue, mixed with pink madder or indian red, &c. A little more warmth in the light will be found sometimes sufficient to produce the desired effect, but there is danger here of making a rusty looking, hot picture. Great skilfulness would scarcely insure the leaving every small light, mere specks; indeed, at the commencement of an original subject, it is impossible to anticipate the position of the brilliant little high light, so as to leave the pure white paper. In the subject illustrated, there are some small cows in the middle distance; the one intended to be white

should be left when the water receives its blueish tint, the others meant to be more or less dark covered over; if any particularly bright bits are necessary for horns, marks, &c., they may be given by the dexterous use of a sharp penknife.

Reflexions in water should be painted similar in hue to the objects, but lower in tone, and more transparent.

Large stems of trees may be coloured effectively by applying varied greys, browns, &c., made by a mixture of indian red, french blue, and ochre for light side, leaving any very bright feature shown in the bark. Sepia, or sepia mixed with purple lake, may be used for the shade, suffering the tint to blend with that used for the light as before directed. Brown madder and brown pink, and sometimes vandyke brown, will be found of service in touching and for very dark parts, holes, &c.

To render the subject still more simple, the reader is requested to turn to the example in the title page. Similar scenes may be easily found without going many miles from London.

The paper does not require the preliminary wash of ochre for this effect. The sky is painted with

tints made from colours already described for that purpose. Two saucers should be prepared, one for the ether, and another for the lightest cloud tint. When laying on the blue, be careful to leave the shapes of the light part of the clouds; then, with another brush, wash in the middle tint and suffer it to blend with the blue on the shady side of the cloud. Add a little venetian red as the tint is carried down to the horizon; mix more cobalt for the distance, and carry it down to the line of the field where the windmill stands, and prevent it from setting into a harsh line by taking up the colour with a brush that is nearly dry. A little gamboge may be washed over the field, strengthened at the near part with indian yellow, mixed with very little indigo. Give a first colour to the road and cottage, pure yellow ochre for the light of the plaster, with white paper left in very small portions; the shade sepia, or brown madder, mixed with indigo; the hedge by the cottage, brown pink, olive green mixed with burnt sienna, and in some parts pure brown madder; shade and dark parts, water, &c., to be formed from the colours already enumerated. If this be quickly performed, in a drawing of

moderate size, all the parts will blend with each other, and the first wash after the sky is painted will hardly be dry before the last wash is given.

Much of the effect appears at this point; an adumbration of the subject is seen.

One part should be taken up after the other, according as they are more or less adapted to receive the additional colour in the various ways which give expression and feature. For example, if it be desirable to leave light markings for tiles or any hard substance seen with a half light in shade, the paper should be suffered to get quite dry. So in windows, although it be necessary to allow the colour to blot and run, yet a sparkling light must be preserved bright and sharp. So, generally, when form is to be shown in detail, particularly in the lighter parts.

For the plaster, the first tint should be perfectly dry, that the various greys and browns may be repeated in the crispest manner to give texture and surface; dragging, with a brush thickly charged with colour and with but little moisture, is very useful sometimes in giving texture to bits of rock and foreground.

Nothing that promises to bring us nearer to nature should be left untried; at the same time, a wrong application of mechanical artifices should be strictly guarded against, for nothing is more injurious, since it prevents a picture from possessing the great charm, which is the perfect concealment of the means. It has been truly said, "that the greatest secret that belongs to art is to hide it from the discovery of spectators."

The colours on the figures are very deep, relieving from a quantity of light space, and seeming intensely dark from their situation; this makes them serve as a balance to the large mass composed of house, trees, &c.: when any large mass in a picture is to be balanced by a small quantity of dark, it will always be found necessary to compensate by depth for its want of size.

When the drawing is dry, begin with the sky, and heighten or subdue as seems best, give the shade to the clouds, taking care that the indications of shadow and feature generally grow lighter and more tender the nearer they come to the horizon; any peculiarity may be given to the distance, such as country only distinguishable from the sky by

outline, a dark touch of blue in the shadows from clouds, &c. The windmill can be brought out by darkish touches, and the field near it subdued, if necessary, with ochre, mixed with pink madder and indigo, without losing the sunshiny appearance.

Dark touches on the roof, chimneys, and windows of the cottage will make it relieve boldly against the sky, and give distance to the smaller objects. These may be made with vandyke brown, mixed with purple lake; brown madder for the dark stems of the willows in the hedge, &c.

Brown pink mixed with purple lake is sometimes of great service in giving a very dark transparent touch to water.

The effect of clear water from a brook running across a road may be given by blending the local colour of the road with a little blueish grey, and leaving some bright sharp forms for ripple, and showing in these the colour of the sky. This may be effectively done by laying in a little brown madder, and carrying over it, when dry, a coat of cobalt blue, mixed with indian red.

In large pieces of water, as lakes, rivers, &c., it is sometimes a resource to use the flat camel's hair

to soften distant reflections, and produce an appearance of atmosphere, where objects appear so tender that they almost seem to float in mist and unite with their reflections.

So in painting particular skins, washing and sponging are absolutely necessary; but these should be after considerations with the student. He may, perhaps, be delighted with pictures whose authors strove for peculiar qualities, and believed their existence essential to the sentiment of their subject; but he must remember that they did not begin by scraping and sponging the first tint they ever laid on paper. Singularity of style is more frequently adopted in after life.

There are of course many things to be thought of (merely relating to the colours and paper) when it is wished to carry a drawing as far as the nature of the vehicle will allow, which cannot be explained here. This being merely an elementary book, its object is to smooth the way at the commencement, and direct the first touches of those who wish to make a satisfactory copy of a drawing, or a comprehensible sketch from nature.

For moonlight pieces, wash in the general effect

of sky with burnt unber, mixed with cobalt blue and pink madder, to light or cold hues, according to the nature of the sky; sepia, mixed with pink madder and cobalt blue, for dark clouds and distance; indigo, mixed with vandyke brown and pink madder, for the general landscape; if stronger tints be required, substitute purple lake for the pink madder. Indigo mixed with sepia will form very dark cool greens for deep parts, and sepia and purple lake mixed, will be found useful in stems of trees, dark parts of buildings, &c. &c. The foreground objects may be brought out with vandyke brown and purple lake, and the more positive colours, as olive green, or sepia, mixed with indian yellow. Artists rarely represent scenes by moonlight; the moon rising just after the sun has set, is a more favourite subject. A fine moonlight night awakens a feeling of pleasure whenever it is seen, and has inspired poets at all times. A painting of it demands the greatest skill, to be satisfactory; yet it may be doubted, if the sentiment which the reality calls forth were ever conveyed, or whether some disappointment is not felt in its representation. Many excellent hints may be got during a walk by

moonlight, particularly in light and shadow, the light being more easily traced, and more positive than in sunshine. Buildings show to great advantage if their general outline be good ; the ungraceful littlenesses and inelegant details, which distract the eye by daylight, being lost or mellowed by deep shade.

The breadth of the shadows, and the glittering lights which sparkle in the middle tint, with the concentrated brilliancy of the principal light, are worthy of much consideration, these being the requisites of good effect.

Flowers, fruit, and still life, are good objects for the study of colour, and possess the advantage of being always at hand or procurable in bad weather.

Fine paintings of well arranged groups of fruit and flowers have great charms for many amateurs, but they become of very little importance if they fall short of great excellence. A little skill in this class of subject is not regarded, while the same skill or amount of knowledge in landscape painting is an unvarying source of pleasure, and often gives a delight by causing retrospection, which could

never be experienced without pleasing mementos in the form of sketches.

The still-life of earthenware jars and pitchers, grouped with wooden tubs, cloths, &c., are the most choice subjects for the landscape student. The colour and effect of light on those objects is very beautiful, and offers great variety ; it is, moreover, of that kind which appears in a natural scene. One who is accustomed to make good sketches of such materials will find but little difficulty in the management of the pigments when sketching out of doors. The different surfaces to be indicated, with reflected lights, the depth and richness of the colour in the dark parts, will make the student feel the necessity of applying the opaque semi-transparent and transparent pigments, according to their peculiar properties : being familiar with these matters, he will be stimulated to exercise his eyes and hands by study in the fields, and so engender ideas relative to art.

When the mind has admitted these ideas, it will never rest until its servants, the hands and eyes, have succeeded in satisfying it.

Some more particular allusion should perhaps be

made to the opaque or chinese white, as it is of great assistance when tinted paper is used for sketches.

The paper should be a very quiet tint as neutral as possible, and either cool or warm in hue according to the effect intended. The tint may be made to serve for middle tint in light of buildings, stems of trees, banks, &c. If the high lights be warm, a little ochre and pink madder may be mixed with the white for clouds, and very small brilliant lights, as white clothes, water, &c. ; more ochre with burnt umber added for the brightest parts of buildings; in fact the lightest parts of the subject are painted as usual, only a mixture of white and ochre is used in forming the tints, instead of water alone.

If the opaque parts be too thick, when dry they can be scraped with a knife, and, if need be, glazed with colour.

The pure white may be used in the same way for a cold effect.

In chalk drawings, the white chalk is better for the lights, on account of its crumbling texture.

Charcoal is very effective for the expression of objects in black and white; it has the advantage of

being easily removed by a touch with a brush, for alterations. The paper should be soft and absorbent, and prepared by having a coat of thin isinglass size spread over the surface upon which the drawing is to be made; if this be done, the drawing, when completed, may be fixed by subjecting the back of it to the steam of a tea kettle; by this means the heat is driven through the paper and melts the size, which seizes the small particles of charcoal and binds them as it dries.

It has been remarked how people grown inveterate in an ill practice of painting, are put out of condition of doing anything, if they attempt to reform by attention to rules and precepts of art. This shows the necessity of selecting things of merit, however simple they may be, for the study of young beginners. It is extremely difficult to overcome the bad manner acquired in imitating the faults of the defective studies or lessons too frequently thought good enough to place before a beginner.

Every example which is not really good in its way, ought to be rejected, since whatever is seen continually, will, if bad, vitiate the taste—if good,

improve it. Wrong impressions may be easily received, but the force of habit is so great, that their eradication is a work of extreme difficulty.

At the present day, every one desirous of attaining skill in this art may procure fine engravings and good drawings at less cost than was paid for the most wretched things a few years back; and the most earnest student may congratulate himself on the advantages of having every source of instruction of a first-rate character readily open to him.

APPENDIX.

Although painting at once be urged on the beginner, that he may not be bewildered with thinking on a variety of mere mechanical aids, and that he may preserve the freshness and transparency of his colouring, yet it may be considered necessary to remark on some of the processes adopted in water colour painting.

A difficulty is sometimes experienced in laying on the broad washes, so as to insure flatness or evenness of tint, and leave particular forms, as clouds, small brilliant lights in distance, &c. This may be accomplished by painting in the lights intended to be left with yolk of egg, previous to commencing in colour. This having dried, the

various tints may be carried over it freely, without danger of disturbing it; the colour can be readily removed from these places, by application of india rubber or bread. This expedient is serviceable where an object of a simple form is to be relieved quite clear and sharp from its ground; but it will be found that skies painted in this manner are apt to appear hard and cutting in outline, without the freedom, lightness, or blending in the forms so characteristic of nature.

Should it be found necessary to go over a drawing again, it may be covered with a solution of borax; this will prevent the second colouring from rising or tarnishing the colours employed in the first painting. Borax, however, is apt to change vegetable colours.

The drawing papers are not always equally good; it will be sometimes found that the colours are too much absorbed, and appear dull in the parts where they should be very strong and transparent. Gum arabic dissolved in warm water will improve the effect, by bringing out the colour, and giving greater depth and richness of tone.

Small lights in foliage, &c., may be removed by

rubbing with a cloth, after having wetted the drawing in the required forms with a hair pencil dipped in water. This should be resorted to as little as possible, for if too much dependence be placed on this resource, a heavy woolly effect will be the consequence. Lights on water and very small streaky clouds in sky are sometimes taken out with a knife made for the purpose.

Should a difficulty arise in keeping the various tints moist, while painting in and blending on the paper, some gum tragacanth may be kept dissolved in a bottle and used with the colours.

In architectural subjects, where a good deal of washing and sponging is resorted to, to insure large flat masses of even tint, the outlines should be drawn in with indelible brown ink, that the subject may not be lost during these operations.

A good effect is produced in skies and distances, by rubbing pumice stone powder over them with a cloth; much colour is ground off and parts are rendered more faint and delicate without losing crispness.

If the paper work greasy, dissolve a piece of ox-gall, the size of a pea, in a tumbler of water,

and use this solution with the colours, instead of plain water.

Coloured crayons are of great service where the effect of any particular colour on figures, &c., or where greater brilliancy or quantity of light is to be shown. This is sometimes very important at the completion of a drawing; the trial is made in an instant, and the chalk is easily removed with bread.

It is an essential point to have water free from ingredients prejudicial to colours. The purest and best for the purpose are distilled and rain waters. Mineral or spring waters are destructive to whites or delicate vegetable colours.

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Burnt ditto ...	5	0	Indian Yellow ...	1	6
Mars Orange ...	5	0	Sepia ...	1	6
Smalt ...	5	0	Warm ditto ...	1	6
Purple Madder ...	5	0	Madder Brown ...	1	6
Gallstone ...	5	0	Permanent White ...	1	6
Madder Lake, or Pink Madder	3	0	Mars Yellow ...	1	6
Intense Blue...	3	0	Scarlet Vermillion ...	1	6
Lemon Yellow ...	2	0	Permanent Blue ...	1	6
Const. Blue, or French Ultra	2	0	Chinese White ...	1	6

1s. EACH.

Purple	Brown Pink	Ivory Black
Ditto Lake	Yellow Lake	Lamp ditto
Vermillion	Yellow Ochre	Blue ditto
Indian Red	Italian ditto	Indigo
Venetian Red	Roman ditto	Prussian Blue
Light Red	Brown ditto	Antwerp Blue
Red Lead, or)	Raw Umber	Blue Verditer
Orange Mineral }	Burnt ditto	Emerald Green
Orange Orpiment	Raw Sienna	Verdigris
Chrome, 1, 2, 3	Burnt ditto	Olive Green
King's Yellow	Vandyke Brown	Hooker's Green, 1
Naples Yellow	Bistre	and 2
Gamboge	Cologne Earth	Prussian Green
Italian Pink	Payne's Grey	Sap Green
	Neutral Tint	Flake White

All the above are Manufactured of the same quality in Half and Quarter Cakes.

Moist Wafer Colours same price in the Half Cakes.

GEO. ROWNEY & CO.'S

3d. IMPROVED WATER COLOURS,

OF THE SAME QUALITY AS THE LARGE CAKES OF COLOUR, MANUFACTURED ONLY AT THEIR ESTABLISHMENT.

3d. EACH.

Purple
Indian Red
Light Red
Venetian Red
Vermillion
Red Lead or Orange
Mineral
Orange Orpiment
Chrome, 1, 2, 3
King's Yellow
Naple's Yellow
Gamboge
Italian Pink
Brown Pink

Yellow Lake
Yellow Oker
Roman Oker
Brown Oker
Raw Umber
Burnt Umber
Raw Sienna
Burnt Sienna
Vandyke Brown
Bistre
Cologne Earth
Ivory Black
Lamp Black
Blue Black

Neutral Tint
Payne's Grey
Indigo
Prussian Blue
Antwerp Blue
Blue Verditer
Emerald Green
Verdegris
Olive Green
Hooker's Green,
1, 2
Prussian Green
Sap Green
Flake White

The following are Extra Colours, with Prices annexed:

4½d EACH.

Crimson Lake
Scarlet Lake
Indian Yellow
Sepia

Warm Sepia
Madder Brown
Permanent White
Chinese White

Mars Yellow
Scarlet Vermillion
Permanent Blue
Italian Ultramarine

6d. EACH.

Lemon Yellow
Cobalt Blue

Constant Blue or French Ultra.
Azure Blue

9d. EACH.

Madder Lake .

Rose Madder

Intense Blue

1s. 3d. EACH.

Pure Scarlet
Carmine
Burnt Carmine

Dahlia Carmine
Smalt
Purple Madder

Gallstone
Mars Orange
Cadmium Yellow

Deep Rose, 1s. 9d.

Ultramarine, 5s. 3d.

GEO. ROWNEY & CO.'S

MOIST WATER COLOURS IN TUBE.

The mode of preparing these Colours renders them a most valuable Improvement over all others. By this method the Colours are always fit for use, and may be pressed out of the tube in a body, while they possess greater brilliancy and depth than any others. The troublesome process of rubbing the Colour on the Palette is avoided. No waste is incurred by breaking, as in the Cake. They will keep any length of time without drying up or spoiling, as do most preparations of moist Colours. And the very general practice which prevails of mixing the Tints with the Brush on the Colours themselves, and which so much deteriorates from their purity and brilliancy, is rendered impossible, by the Colours being kept separate, and only so much as is required at the time being placed on the Palette.

All the Colours are prepared in the above manner, and are sold at the same prices as the Cakes, and they may be had either singly or in Boxes appropriately fitted.

MOIST WATER COLOURS IN PANS.

Prepared in the same manner as the above, warranted to keep moist for any length of time.

A variety of Novel and Useful Inventions for the convenience of Sketching.

COLOURS

PREPARED

FOR PAINTING ON GLASS,

AS USED FOR THE

DISSOLVING VIEWS AT THE ROYAL POLYTECHNIC INSTITUTION;

INVENTED AND MANUFACTURED BY

GEORGE ROWNEY & CO.

The following Testimonial from C. SMITH, Esq., the Artist engaged by

the Royal Polytechnic Institution, will sufficiently indicate the value of the above Colours:

October 29th, 1848.

Messrs. ROWNEY & Co.

Gentlemen,

I have tried your New Preparations of moist Colour for Glass Painting, and find them far superior to any I have hitherto used, as they work with a neatness and facility that could not be attained by the usual mode of Oil and Varnish Colours, and to which they are in every respect preferable; those who Paint on Glass will find them a valuable acquisition.

I am, Gentlemen,

Yours, truly,

30, Tavistock Street,
Covent Garden.

CHARLES SMITH.

DIRECTIONS FOR USE.

The Outline to be traced or drawn on the Glass with Intense Brown, thinned with sufficient water to make it flow freely from the brush. When dry, pass a thin coat of Varnish over it, which will prevent the Outline from being disturbed by the subsequent Paintings. It is better when using the Varnish for the Glass to be very slightly warm, otherwise the Varnish may chill.

As the Varnish dries instantly, the Painting is not retarded, and the tints of colour may be then put in as evenly as possible, and without mixing the different Colours more than necessary. This second Painting, when dry, to be Varnished, after which the shading and finishing touches to be added, and another coat of Varnish completes the whole.

The Colours throughout to be thinned only with water.

This Invention places the Art of Painting on Glass within the power of any one possessing a moderate knowledge of Drawing; while the old preparation of Varnish Colours placed difficulties in the way of the most practised Artists. In addition to which, the time saved by this new process is considerable, and the beauty and clearness of the Paintings is much increased.

List of the Colours.

(PREPARED IN METALLIC TUBES.)

	s.	d.		s.	d.
Pink - - -	3	0	Light Green - - -	1	0
Crimson - - -	1	6	Dark Green - - -	1	0
Orange - - -	1	0	Light Yellow - - -	1	0
Opaque Black - - -	1	0	Dark Yellow - - -	5	0
Light Blue - - -	1	0	Warm Brown - - -	1	6
Dark Blue - - -	1	0	Intense Brown - - -	1	6

Varnish, 1s. per Bottle.

Box of the above, containing Palette and Brushes, 25s.

Harding's Tints for Miniature Painting.

Each.

	<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>
Fair Complexion			Demi Tint			Dark Amber		
Dark Ditto ...	3	0	Shadow Colour	3	0	Imperial Blue	3	0
Carnation ...			Intense Sepia			Deep Blue		
Auburn ...			Light Amber			Marone Crimson	5	0
Morocco Boxes, containing the first six colours, with Sable Brushes								
in Ivory Cases	...	...	...	...	...	...	...	21 0
Ditto, ditto, containing the twelve colours, with ditto	...	...	...	...	...	...	...	42 0

Holland's Tints for Flower Painting.

Prepared only by G. ROWNEY & Co.

	<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>
Damask ...	3	0	Blue, No. 2			Brown		
Bright Orange...			Yellow	1	0	Shade for White	1	0
Rose Tint ...	2	0	Yellow Green			Ditto for Yellow		
Blue, No. 1 ...	1	0	Dark Green			White		

Box of the above complete, 21s.

Varley's Tints for Landscape Painting.

	<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>
Pure Green ...			Dark Warm Green, No. 1		
Warm Grey ...	1	0	Warm Green, No. 2	1	0
Purple ditto ...			Orange ...		
Neutral Tint ...					

Box of the above complete, 12s.

Boxes of Water Colours.

	<i>s.</i>	<i>d.</i>
Sliding Top Boxes, with six half cakes	...	3 6
Ditto twelve ditto	...	6 0
Ditto six whole ditto	...	5 0
Ditto twelve ditto	...	10 6
Ditto eighteen ditto	...	15 0
Ditto twenty-four cakes	...	20 0
Lock Boxes, twelve cakes, peneil, &c., French polished	...	14 0
Ditto, with drawers, " " "	...	16 0
Ditto eighteen " " "	...	21 0
Lock and Drawer Boxes, twelve cakes, complete, with Ink Stone, Water Glass, &c., &c., French polished	...	21 0
Ditto eighteen, complete, with ditto	...	30 0
Ditto twenty-four, complete, with " "	...	42 0
Handsome Caddy Lid Polished Spanish Mahogany Boxes, twelve cakes and extra fittings	...	35 0
Ditto eighteen, ditto ditto	...	52 6
Ditto twenty-four " "	...	63 0
Ditto Rosewood ditto, twelve " "	...	45 0
Ditto " " eighteen " "	...	60 0
Ditto " " twenty-four " "	...	80 0

A variety of handsome Boxes inlaid, &c., from 42s. to £10. 10s.

ROWNEY & Co's CUMBERLAND LEAD PENCILS,

MANUFACTURED OF THE GENUINE PLUMBAGO.

H—Hard	...	...	...	...	...	...	...	} Each 6d.
HH—Harder	...	...	...	...	...	...	...
HHH—Very Hard	...	...	...	...	...	...	...
HHHH—Extra Hard	...	...	...	...	...	...	...
HB—Hard and Black	...	...	...	...	...	...	...
F—Middling Degree	...	...	...	...	...	...	...
B—Black, for Shading	...	...	...	...	...	...	...	}
BB—Very Black, for ditto	...	...	...	...	...	...	...
EHB—Extra Hard and Black	...	...	...	...	...	...	...	s. d.
FF—Very Fine.	Extra EHB.	Extra BB.	Extra HH.	...	...	...	...	0 9
BBBB—Each	...	...	...	...	...	...	...	1 0
								2 0

The last five Pencils are made at the suggestion of several Artists of eminence, are particularly well adapted for the present improved style of pencil drawing, and have a greater body of lead.

Pencils of various sizes for Pocket Books, &c., 1d., and 2d. each.

THE IMPROVED BLACK LEAD PENCILS,

MANUFACTURED BY

GEORGE ROWNEY & COMPANY.

By Appointment

TO HER MAJESTY'S STATIONERY OFFICES AND SCHOOLS OF
DESIGN, ETC.

The following are the different Degrees, with the Distinguishing Letters indicating the purposes for which the before-mentioned Pencils may be applied.

H	Hard for Sketching	} 3d. each,
HH	Harder, for Outlines	.	.	.	.
HHH	Very Hard, for Architects	.	.	.	.
HHHH	Extra Hard, for Engineers	.	.	.	.
HB	Hard and Black	} or 2s. 6d. doz.
B	Black, for Shading	.	.	.	.
BB	Softer, and very Black	.	.	.	.
F	Firm, for Ordinary Drawing	.	.	.	.

EXTRA LETTERS MOST CAREFULLY PREPARED.

EHB	Extra Hard and Black	.	.	.	.	} 6d. each,
DEHB	Ditto ditto Extra Thick Lead	.	.	.	.
FF	Very Firm and Double Thick Lead	.	.	.	.	} or 5s. doz.
BBB	Softer and very Black Double Lead	.	.	.	.
BBBBBBB	Very Broad and Black, for large, bold Pencil Drawing					} 1s. each. or 10s. dozen

G. R. & Co.

in submitting their New Improved Black Lead Pencils to the profession, call particular attention to their elegance, cheapness, and, above all, to their superior quality, and beg to subjoin the following

TESTIMONIALS :—

9, Radnor Place, Hyde Park,
24th July, 1848.

Gentlemen,—I have from the first used your Improved Drawing Pencils, considering them by far the best manufactured. I recommend all my friends and pupils to use them, and have much pleasure in giving this Testimonial of their quality.

Yours faithfully,
T. M. RICHARDSON.

Messrs. G. Rowney & Co.

17, Cambridge Terrace,
17th July, 1848.

Gentlemen,—I have much pleasure in bearing my Testimony to the excellence of your Black Lead Pencils; I have found them in every respect satisfactory.

I am, Gentlemen, your obedient Servant,

Messrs. Rowney & Co.

JAMES E. DOYLE.

36, Mornington Crescent,
July 4th, 1848.

Gentlemen,—I have great pleasure in adding my Testimony to the superior quality of your Black Lead Pencils.

Although my use for the lead pencil is very limited, I have no hesitation in saying, I never found any work with such unvarying evenness of line and tone.

I am, Gentlemen, your obedient Servant,

JNO. RICHD. PICKERSGILL, A.R.A.

To Messrs. G. Rowney & Co.

16, *Albert Street, Mornington Crescent*,
July 2nd, 1848.

Gentlemen,—In answer to yours of the 30th, I beg to say I have found your Improved Black Lead Pencils everything that could be wished for my purposes.

For keeping their point and being free from grit, they are certainly superior to any I have yet tried.

I am, Gentlemen, your obedient Servant,
Messrs. G. Rowney & Co. FRED. GOODALL.

4, *Augustus Square, Regents Park*,
July 1st, 1848.

Gentlemen,—I find your Pencils almost universally used among my pupils, and I may add, I know of no better manufactured.

Yours truly,
To Messrs. Rowney & Co. GEO. HARLEY.

Streatham Place, Brixton Hill,
July 10th, 1848.

Gentlemen,—I have been in the habit of using your Improved Lead Pencils for some time, and find them, for my purpose, superior to any other. They combine richness of colour with a firm point, and do not break in using.

I am, Gentlemen, yours truly,
Messrs. Rowney & Co. DAVID COX, JUN.

10, *South Parade, Brompton*,
July 6th, 1848.

Gentlemen,—With much pleasure I send you my opinion upon the qualities of your Lead Pencils. I consider they contain the very qualities that artists and amateurs have so long desired, viz., an easy control over them, which is not accomplished in the use of other lead pencils. In addition to this, they do not rub and smear so easily as other lead pencils. Since I first purchased your pencils I have used no other, nor will my pupils, in whom there is not one dissentient voice. The perfection of a lead pencil is in its affinity to the paper and obedience to the will and the fingers. You are perfectly at liberty to make use of this, my Testimonial, in favour of your excellent Lead Pencils.

I am, Gentlemen, truly yours,
Messrs. Rowney & Co. GEO. R. LEWIS.

From T. M. RICHARDSON, SEN., ESQ., Newcastle-on-Tyne.

53, Blakett-street, Newcastle-on-Tyne.

Gentlemen—I have made use of your NEW PENCILS, and consider them a most desirable acquisition either to the Artist or to the Amateur. They work pleasantly, and the variety of tint which they are capable of producing renders them valuable in sketching.

I am, Gentlemen, yours most truly,

*Messrs. Rowney & Co.,
London.*

THOS. M. RICHARDSON, SEN.

Old Brompton, 20th June, 1848.

Gentlemen,—I like your Pencils better and better the more I use them ; they are in all respects excellent ; since I have first tried them I have used no other.

Yours, &c.,

Messrs. Rowney & Co.

H. W. HULME.

18, Oxford Terrace, 30th June, 1848.

Mr. RUNCIMAN presents his compliments to Messrs. ROWNEY & Co., and has no hesitation in stating that he considers their Improved Pencils equal to the best Pencils that are made, and in some respects far superior ; and as the cost of them is so much less than those of other manufacturers, Mr. R. of course uses only those of Messrs. R. & Co.

Messrs. Rowney & Co.

From G. BARNARD, ESQ., Head Drawing Master of Rugby School.

85, Great Portland Street, London.

Gentlemen,—In reply to your enquiry respecting my opinion of the quality and value of your new Pencils, I do not hesitate to say that I find them excellent in all respects, with entire freedom from grit, and working well, whether hard or soft ; these qualities, combined with their moderate price, render them very valuable to artists and their pupils.

I am, Gentlemen, truly yours,

Messrs. Rowney & Co.

G. BARNARD.

From J. A. HAMMERSLEY, Esq., Head Drawing Master of the Government School of Design, Nottingham.

Dear Sirs,—I have tried all the Lead Pencils you forwarded to me, and consider them the best I have ever had ; indeed it is impossible justly to compare them with any others, as they possess qualities I never yet found in Pencils, amongst which I may name their beautiful transparency and clearness. I have not only made use of them myself, but have had them tried by several students in this Institution, and their excellence is acknowledged by my pupils. The BBB's are most superb Pencils.

I am, Sirs, yours most respectfully,
Messrs. Rowney & Co. J. A. HAMMERSLEY.

From G. PETRIE, Esq., Vice President of the Royal Hibernian Academy.

Great Charles-street.

Gentlemen—I have tried the set of Pencils which you were so good as to send me, and I have no hesitation in expressing my opinion, that they are far superior to any that I have used for many years, perhaps indeed to any that I ever used. Were the price of them *three or four times* what it is, I should take them with pleasure ; and I shall recommend them confidently to my friends.

I am, Gentlemen, faithfully yours,
Messrs. Rowney & Co. GEORGE PETRIE, R.H.A.

*4, Berner Street, Oxford Street,
 July 19th, 1848.*

Dear Sirs,—I feel pleasure in stating I consider your Lead Pencils the best in quality I have ever used. The BB is most useful for preserving freedom in outline.

Truly yours,
Messrs. G. Rowney & Co. M. O'CONNOR.

From HENRY WORSLEY, Esq., 119, Great Portland Street.

Gentlemen,—I have used your New Pencils for various purposes, and find them excellent for all. Combined with the price, their qualities cannot fail to make them an acquisition to artists and the public generally. I shall feel much pleasure in recommending them.

I am, Gentlemen, obediently yours,
Messrs. Rowney & Co. HENRY WORSLEY.

120, *Baggot-street, Dublin.*

Gentlemen—The Pencils you sent me I have tried, and found them to answer remarkably well for general use. The Pencil marked BB is particularly good for *bold* Drawing.

I am, your's truly,
Messrs. Rowney & Co. WILLIAM BROCAS.

From W. G. HERDMAN, Esq., *Secretary of the Society of Arts, Liverpool.*

6, *Lansdowne Place, Everton, 6th March, 1847.*

I have tried the Pencils manufactured by Messrs. ROWNEY & Co., and find them most free and pleasant to work with; and capable of producing great depth and richness of effect.

WILLIAM GAWIN HERDMAN.

Midland Great Western Railway.

Engineers' Department, Feb. 20th, 1847.

I beg to certify that I highly approve of Messrs. G. ROWNEY & Co.'s Pencils for engineering drawings. They are extensively used in my office and in the field, by my assistants, and are greatly preferred to all other sorts, both for durability, economy, and cleanliness.

GEO. HEMANS,
Messrs. Rowney & Co. Chief Engineer to M. G. W. Railway.

From the LONDON ART UNION:

"We have recently tried some Lead Pencils manufactured by Messrs. ROWNEY & Co., which we confidently recommend. Their quality is good, both as respects colour and firmness; they are free from grit, do not easily break, and moreover are remarkably cheap."

THE IMPROVED PENCILS MAY BE HAD IN SETS AS
FOLLOWS:—

							<i>s. d.</i>
7 Pencils in Roan Case	-	-	-	-	-	-	2 6
7 Ditto in ditto divided and lettered	-	-	-	-	-	-	3 0
7 Ditto in Embossed Gilt Morocco Case	-	-	-	-	-	-	5 0
12 Ditto a Full Set, comprising 4 Extra Letters, in Roan Case,	} divided and lettered - - - - -						5 0
12 Ditto ditto in Embossed Gilt Morocco Case,							7 0

CAUTION.

The Public are respectfully requested to observe that the name of "*George Rowney & Comp'y.*" is stamped on each Pencil; as their unprecedented success has induced other manufacturers to imitate them in their outward appearance, as the means of selling an inferior article, to the injury of the character established by Messrs. R. & Co., for their Pencils.

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French Coloured Crayons, 2d. each	} These may be had in Boxes of various descriptions containing 1, 2, or 3 Dozen		
Indelible 4d. ,,			
Swiss 6d. ,,			
Complete set of Swiss Crayons in box, 144 Shades		£3 10 0	
Coloured Crayons in Cedar		3d. each	
Black, Red, and White Chalk Pencils		3d. ,,	
Indian Rubber Pencils		6d. ,,	
Creta Lævis Pencils		6d. ,,	
Per Doz.	s. d.	Per Doz.	s. d.
Conté Crayons Nos. 1 2 & 3, square	0 8	Conté Crayons Glazed, round...	2 0
Ditto Nos. 1 & 2, round	1 0	Ditto White ditto	1 0
Per oz.		Per oz.	
Black Italian Chalk...	1 0	White Chalk ...	0 10
Ditto French ...	1 0	Red ,, ...	0 8
Charcoal and Pipe-clay Crayons 9d. per Dozen,			

Charcoal and Pipe-clay Crayons 9d. per Dozen,

ROWNEY'S ROYAL ACADEMY BLACK CHALKS, 3 degrees, 6d. per dozen.

Brushes for Water Colour Drawing, &c.

Per Doz.	s. d.	Red Sables, Crow Quill, each	5d.
Superfine Camel, sorted sizes	1 0	Ditto Duck ,, ,,	8d.
Small Swan Quill ,,	3 0	Ditto Goose ,, ,,	10d.
Large ditto ,,	4 0	Ditto in tin from 6d. to 2s.	
French Camels ,,	3 0	Brown ditto, Crow Quill, ,,	5d.
Ditto, from 8d. to 2s. each		Ditto Duck ,, ,,	8d.
Ditto in tin, from 6d. to 1s. 6d. each		Ditto Goose ,, ,,	10d.
Flat Camels in tin, from 6d. to 3s. ,,		French ditto, Crow Quill ,,	10d.
Round ditto ,, 4d. to 2s. ,,		Ditto Duck ,, ,,	1s.
Miniature Camels, each 4d.		Ditto Goose ,, ,,	1s. 3d.
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Royal Cartridge Smooth	"	" ...	0 3	
Imperial ditto	"	" ...	0 5	
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Imperial " "	"	" ...	0 6	

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Imperial Crayon Paper, various Tints							0	5
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Demy	0 6	0 9	1 0	1 6
Medium	0 8	1 0	1 4	2 0
Royal	0 10	1 3	1 8	2 6
Super Royal	1 0	1 6	2 0	3 0
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Quarto Demy, 9½ by 7 „	3 6	2 0	1 3	} 4d.
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Ditto with bars	16	„ 11	4	6	6	6
Half Medium	17	„ 11½	3	3	5	3
Half Super Royal	19	„ 13	4	9	7	0
Demy	20	„ 15	5	6	8	0
Medium	22	„ 17	6	3	9	3
Royal	24	„ 19	7	6	11	6
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Improved Portable Dippers with screw	...	3	0
Sketching Tools, 18 inches, with seat	...	4s. 0d. and	6 6
„ 21 ditto	...	5s. 6d. and	7 0
„ 25 ditto	...	6s. 0d. and	7 6
Patent ditto, with ditto enclosed, 2s. 6d. extra			
Plain Top Sketching Sticks	...	8	0
Screw Top ditto	...	10	0
„ ditto with hook	...	12	0

Miscellaneous for Water Colour Painting, &c.

	s.	d.	
Permanent Chinese White in Bottles	1	6	Brown Ink
Ox Gall in Pots	1	0	Parallel Rules
Colourless ditto in Bottles	1	0	Ivories for Miniatures
Water Colour, McGuelph ditto	1	0	Ivory Palettes
Ditto Asphaltum	1	6	Earthenware ditto
Liquid Gum	0	9	„ Cabinets
Gold Saucers	1	0	„ Saucers
Silver ditto	0	6	„ Inkstones
Gold Shells	1	0	Indian Rubber
Silver ditto	0	6	Patent ditto
Pink Saucers	6d. and	1 0	Sponge
Blue ditto	6d. and	1 0	Indian Glue
Stumps	2d. to	1 0	Black Lead Saucers for Mezzotinting
Chinese Pencils	0	4	Screen Handles
Mathematical Instruments			Children's Colours
Table Easels			Rice Paper
T Squares			Miniature Frames and Cases made to any size or pattern
Body Colours			Varnishing and Polishing

Mathematical Instruments, warranted Town made.

Pencil Cases.

Each.										Cloth. Leather	
										d.	s. d.
No. 1	...	...	...	...	...	...	...	...	...	4	0 6
No. 2	...	...	...	...	...	...	...	...	...	6	0 9
No. 3	...	...	...	...	...	...	...	...	...	8	1 0
Flat, lettered and divided, 2s.										Flat, plain, undivided, 1s. 6d. each.	

Porterayons.

Each.										s. d.	
Brass, common ...	...	...	...	...	...	...	...	...	...	0	4
Ditto, best	...	...	...	...	...	...	...	...	...	1	0
Steel	...	...	...	...	...	...	...	...	...	1	0
Albata	...	...	...	...	...	...	...	...	...	1	6
Ditto, with Screw Tops	...	...	...	...	...	...	...	...	...	2	0

Oil Colours in Tube.

s. d.				s. d.			
Carmine	...	...	3 0	Lemon Yellow	...	}	1 6
Purple Scarlet	...	...	3 0	Cobalt	...		
Madder Purple	...	...	2 6	Mars Yellow	...		
Ditto Lake...	...	...	1 6	Ditto Orange	...	}	0 9
French Ultramarine	...	}	1 6	Orange Vermillion	...		
Madder Brown	...			Vermillion	...		
Indian Yellow	...						

The following 6d. ; Double 1s.

New White	Cappah Brown	Yellow Lake
Flake do,	Cologne Earth	Crimson ditto
Sacrum	Light Red	Purple "
Naples Yellow, 1, 2, & 3	Venetian do.	Scarlet "
Patent do.	Indian "	Indian "
Chrome do., 1, 2, & 3	Burnt Sienna	Permanent Blue
Italian Oker	Vandyke Brown	Palladium Red
Yellow do.	Ivory Black	Palladium Scarlet
Raw Sienna	Lamp "	Emerald Green
Roman Oker	Blue "	Terra Vert
Brown do.	Indigo	Verdigris
Burnt Umber	Prussian Blue	Vermillion in papers
Raw do.	Antwerp ditto	Palladium Red do.
Bone Brown	Brown Pink	Asphaltum in pots
Bitumen	Italian ditto	McGuelph do.

Prepared Canvass and Ticken.

					Can.		Tick.	
					s. d.		s. d.	
3-4th, or 27 inches wide	...	per yard	...	...	3 0		4 0	
7-8th, or 30 ditto	...	ditto	...	...	3 3		4 3	
4-4th, or ditto	...	"	...	...	3 6		4 6	
3 feet 6 inches	...	"	...	...	5 0		6 0	
3 feet 9 inches	...	"	...	...	6 6		8 0	
4 feet 6 inches	...	"	...	...	8 0		10 6	
5 feet 2 inches	...	"	...	...	10 0		12 0	
6 feet 2 inches	...	"	...	...	12 0		14 6	

Prepared Canvass and Ticken continued.

On Plain Frames.			On Stretching Frames.		
	Can.	Tick.		Can.	Tick.
	s. d.	s. d.		s. d.	s. d.
12 inches by 10 ...	1 6	2 0	12 inches by 10 ...	2 0	2 6
14 ditto by 12 ...	2 0	2 3	14 ditto by 12 ...	2 3	2 9
17½ ditto by 14 ...	2 3	2 6	17½ ditto by 14 ...	2 9	3 3
21 ditto by 17 ...	2 6	3 0	21 ditto by 17 ...	3 3	4 0
24 ditto by 20 ...	3 0	4 0	24 ditto by 20 ...	4 0	5 0
3-4 or 30 by 25 ...	4 0	5 6	3-4 or 30 by 25 ...	5 0	6 0
Kit Cat, or 36 by 28 ...	5 6	7 0	Kit Cat, or 36 by 28 ...	6 0	7 6
Small half Length 34½			Small Half Length 34½		
by 44½ ...	8 0	10 0	by 44½ ...	9 0	11 0
Half Length, 4 ft. 2 by			Half Length, 4 ft. 2		
3 ft. 4 ...	10 6	14 0	by 3 ft. 4 ...	12 6	15 0
Bishop's do. 4 ft. 8 by			Bishop's do. 4 ft. 8 by		
3 ft. 8 ...	16 6	20 0	3 ft. 8 ...	18 6	21 0
			Whole Length, 7 ft.		
			10 by 4 ft. 10 ...	42 0	45 0
			Bishop's do. 8 ft. 10		
			by 5 ft. 10 ...	55 0	60 0

Other sizes made to order.

Powder Colours.

Per oz.			Per oz.		
	s.	d.		s.	d.
Ultramarine, from 3ls. 6d. to 126	0		Mars Orange ...	10	0
Ditto Ashes 10s. and 21	0		Crimson Lake ...	12	6
French ditto ...	10	6	Scarlet ditto ...	10	0
Smalt ...	21	0	Purple ditto ...	6	0
Carminc ...	24	0	Antwerp Blue ...	3	6
Madder Purple ...	21	0	Prussian ditto ...	3	0
Ditto Lake ...	16	0	Indigo ...	3	0
Ditto Brown ...	6	6	Indian Red ...	3	0
Lemon Yellow ...	8	0	Yellow Lake ...	3	0
Indian ditto ...	6	6	Brown Pink ...	3	0
Pure Scarlet ...	6	0	Italian ditto ...	3	0
Cobalt ...	10	0	New White ...	0	6
Mars Yellow ...	10	0	Flake ditto ...	0	4

All the other colours 1s. 6d. per oz.

Oils, Varnishes, &c.

per pint			per pint		
	s. d.	s. d.		s. d.	s. d.
Poppy Oil ...	3 0	0 6	Gold size ...	5 0	1 0
Nut ditto ...	3 6	0 6	New Dryer ...	3 6	0 6
Linseed ditto ...	1 6	0 6	Copal Varnish ...	7 6	1 0
Light Drying ditto	3 0	0 6	Spirit ditto ...	7 6	1 0
Dark ditto ...	2 0	0 6	Mastic ditto ...	6 0	1 0
Turpentine ...	2 0	0 6			

Prepared Milled Boards for Oil Painting.

	No. 1.		No. 2.			No. 2.		No. 3.	
	s.	d.	s.	d.		s.	d.	s.	d.
7 by 5½ each.	0	6			18 by 12 each.	2	6	3	0
8 „ 6 ...	0	8			17 „ 13 ...	2	6	3	0
10 „ 7 ...	0	9			18 „ 13 ...	2	9	3	3
10 „ 8 ...	0	9			20 „ 13 ...	2	10	3	4
11 „ 9 ...	1	0			17 „ 14 ...	2	9	3	3
12 „ 9 ...	1	0			18 „ 14 ...	2	9	3	3
14 „ 9 ...	1	2			20 „ 14 ...	3	0	3	6
12 „ 10 ...	1	2			19 „ 15 ...	3	0	3	6
13 „ 10 ...	1	3			21 „ 15 ...	3	6	4	0
14 „ 10 ...	1	3	1	6	23 „ 16 ...	3	9	4	6
15 „ 11 ...	1	6	2	0	21 „ 17 ...	4	0	4	9
16 „ 11 ...	1	6	2	0	22 „ 18 ...	4	3	5	0
14 „ 12 ...	1	6	2	0	24 „ 18 ...	4	6	5	6
16 „ 12 ...	1	8	2	0	24 „ 20 ...			6	6
17 „ 12 ...	1	10	2	2	30 „ 25 ...			10	0

Mahogany Panels for Oil Painting.

	Each	s.	d.		Each	s.	d.
9 by 7	1 6	16 by 12	...	...	4 6
10 by 8	2 0	18 by 14	...	...	6 6
11 by 9	2 6	19 by 16	...	...	7 6
12 by 9	2 9	20 by 16	...	...	9 0
12 by 10	3 0	21 by 17	...	...	10 6
14 by 9	3 0	24 by 20	...	...	14 0
14 by 10	3 6	30 by 25	...	...	24 0
16 by 11	4 6				

The above are kept in oil or water ground.

Brushes for Oil Colour Painting.

	Per Doz.	s.	d.
Fitch in Quill	...	...	3 0
Swan ditto	...	...	6 0
Fitch in Tin, 1 to 6	...	...	8 0
Sables ditto, 1 to 6, Round and Flat	...	...	8 0
Ditto ditto Flat, 7 to 12, each 1s., 1s. 2d., 1s. 4d., 1s. 8d., 2s. and 2s. 6d.			
Ditto ditto Round, 7 to 12, each 1s. 4d., 1s. 8d., 2s., 2s. 4d., 2s. 8d., and 3s.			
Flat and Round French Tools, from Nos. 1 to 6,	each	...	0 6
Ditto ditto	„ Nos. 7 to 9,	„	1 0
Ditto ditto	„ Nos. 10 to 12,	„	1 6
Ditto ditto	„ No. 13,	„	3 0
Ditto ditto	„ No. 14,	„	3 6
Badger Tools, each, No. 1, 5d; No. 2, 9d; No. 3, 1s; No. 4, 1s. 6d; No. 5, 2s;			
No. 6, 2s. 6d; No. 7, 3s. 3d; No. 8, 4s. 6d; No. 9, 5s. 6d.			

Easels, Palettes, &c.

	£.	s.	d.		£.	s.	d.
Deal Forked Easel, each	0	9	0	Mahogany Forked Easel	0	14	0
Framed ditto	0	12	0	Ditto Framed ditto	1	4	0
Ditto Folding ditto	0	16	0	Ditto Folding „	1	4	0
Mahogany Palettes, 3d per inch				Ditto Rack „	3	3	0
Satin Wood ditto 4d „				Ditto ditto „	3	13	6
Small Japan Oil Colour Box, empty, 9s.				... complete	1	7	0
Middle ditto ditto 15s.				... ditto	2	5	0
Large „ „ 20s.				... „	3	0	0
Palette Knives, Steel, 1s., 1s. 6d., 1s. 9d., and 2s. each							
Ditto Ivory, 1s. and 1s. 6d. each							
Rest Sticks, 1s., 1s. 6d., 2s. and 2s. 6d.							
Oil Sketching Paper, 10d. and 1s. per Sheet							
Sketching Boards, 1s. 6d. and 2s. per Sheet							

MATERIALS FOR VELVET, GRECIAN AND POONAH
PAINTING, AND WAX FLOWER MAKING.

AS ALSO EVERY OTHER REQUISITE FOR THE FINE ARTS.

GEO. ROWNEY & CO.'s
PENCILLING TINTS.

4to, Imperial size, in one dozen packets, 4s.; 8vo, Imperial size, in one dozen packets, 2s.

They consist of a preparation of Coloured Enamel, laid on white paper. On this the pencil or chalk drawing is made. The appearance of white chalk is obtained by scraping the enamelled surface off the paper. This paper is exceedingly pleasant to work on, and has a much better effect than the ordinary tinted paper.

The success of these Tints has suggested the idea of the

Graduated Tints,

which are similar to the Pencilling Tints, but have a tint printed to suit different effects. Commencing with a blue ground for the sky, which gradually softens into a warm tint for the horizon, and terminates in a rich warm toned colour for the foreground.

They are prepared with Tints suitable for Sun-rise and Sun-set, Mid-day and Moonlight effects; also, Snow scenes, and Marine or Water subjects.

They are admirably adapted for sketching, as a beautiful and effective drawing may be made in a few minutes.

Chalk, Pencil, Crayon, or Water Colour are each suitable for producing these rapid effects.

4to, Imperial size, in packets of one dozen, 5s. or 6d. each.
8vo, ditto ditto 2s. 6d. or 3d. „

GEO. ROWNEY & CO.,
MANUFACTURING ARTISTS' COLOURMEN,
51, RATHBONE PLACE,
LONDON.

Water Colour painting has of late years attracted so much attention as to become one of the most important branches of the Fine Arts in this country. Such great advances of the British Artists in this mode of painting, has necessitated a corresponding activity on the part of the preparers of Water Colours.

Messrs. ROWNEY and Co. have great pleasure in calling the public attention to their *Water Colours in cake*, the brilliancy and permanency of which are not to be surpassed by those of any other manufacturer.

MOIST WATER COLOURS.

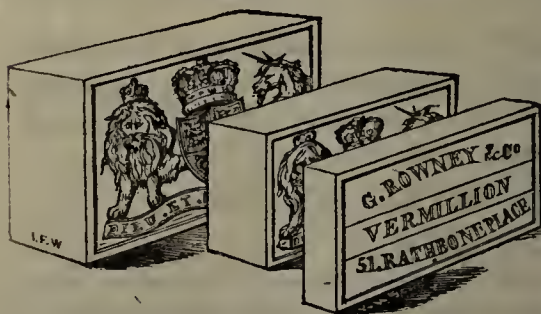
For the sake of greater freedom and effect this mode of preparing Water Colours possesses many advantages, more especially for sketching from nature, from their facility in washing up on a slight application of a wet brush, and from the depth of tone which may be produced with them. Those manufactured by Messrs R. and Co. will be found free from the objections made to the moist colours generally; as they are not liable to harden in the pan, nor to ferment from the presence of saccharine matter (none being employed in their preparation), and they will dry perfectly on the paper, even when laid on with a thick body. A further improvement has been made by Messrs. R. and C. in preparing the

MOIST WATER COLOURS IN TUBE.

The mode of preparing these colours renders them a most

valuable improvement over all others. By this method the colours are always fit for use and may be pressed out of the tube in a body, while they possess greater brilliancy and depth than any others. The troublesome process of rubbing the colour on the palette is avoided. No waste is incurred by breaking, as in the Cake. They will keep any length of time without drying up or spoiling, as do most preparations of moist Colours. And the very general practice which prevails of mixing the Tints with the Brush on the Colours themselves, and which so much deteriorates from their purity and brilliancy, is rendered impossible, by the Colours being kept separate, and only so much as is required at the time, being placed on the palette.

Water Colours in Cake.



Moist Water Colours in Tube.



Moist Water Colours in Pan.



The following is a list of the various Colours, with their prices attached for either

HALF CAKE AND QUARTER CAKES.

of the same quality, at proportionate prices.

	s.		s.	d.
Ultramarine	21	Cobalt Blue	2	0
Deep Rose	7	Azure Blue	2	0
Pure Scarlet	5	Crimson Lake	1	6
Carmine		Scarlet ditto		
Burnt ditto		Indian Yellow		
Mars Orange		Sepia		
Smalt		Warm ditto		
Purple Madder	3	Madder, Brown	1	6
Gallstone		Permanent White		
Madder Lake, or Pink Madder	3	Mars Yellow	1	6
Intense Blue	3	Scarlet Vermilion		
Lemon Yellow	2	Permanent Blue		
Const. Blue or French Ultra	2	Chinese White		

1s. each,

Purple	Brown Pink	Ivory Black
Ditto Lake	Yellow Lake	Lamp ditto
Vermilion	Yellow Oker	Blue ditto
Indian Red	Italian ditto	Indigo
Venetian Red	Roman ditto	Prussian Blue
Light Red	Brown ditto	Antwerp Blue
Red Lead or	Raw Umber	Blue Verditer
Orange Mineral }	Burnt ditto	Emerald Green
Orange Orpiment }	Raw Sienna	Verdigris
Chrome, 1, 2, 3	Burnt ditto	Olive Green
King's Yellow	Vandyke Brown	Hooker's Green,
Naples Yellow	Bistre	1 and 2
Gamboge	Cologne Earth	Prussian Green
Italian Pink	Payne's Grey	Sap Green
	Neutral Tint	Flake White

Japanned Tin Sketching Boxes,

FILLED WITH MOIST COLOURS.

(The following arrangements of Colours are selected from those most in use by the first Water Colour Artists.)

No. 1, { [Light and Shade Drawings on Tinted
3 Cake Box { Paper.] containing Sepia, French Ultra-
marine and Chinese White. (Price 9s.)

**No. 2,
6 Cake Box** { (Assorted for Landscape.)
containing Gamboge, Yellow Oker, Light
Red, Crimson Lake, Prussian Blue, Van-
dyke Brown. (Price 10s.)

**No. 3,
6 Ditto,** { (Landscape and Figures.)
containing Sepia, Indigo, Cobalt, Crimson
Lake, Light Red, Gamboge. (Price 11s. 6d.)

**No. 4,
8 Cake Box,** { (Landscape.)
containing Gamboge, Raw Sienna, Burnt
Sienna, Vermilion, Crimson Lake, Cobalt,
Indigo, Vandyke Brown. (Price 13s. 6d.)

**No. 5,
8 Ditto,** { (Landscape and Figures.)
containing Yellow Oker, Light Red,
Scarlet Vermilion, Madder Lake, Cobalt,
Madder Brown, Vandyke Brown, Prussian
Blue. (Price 16s.)

**No. 6,
10 Cake Box,** { (Landscape.)
containing Gamboge, Yellow Oker, Burnt
Sienna, Venetian Red, Crimson Lake,
Vandyke Brown, Olive Green, Neutral
Tint, Cobalt, Indigo. (Price 16s.)

**No. 7,
10 Ditto,** { (Landscape and Figures.)
containing Yellow Oker, Indian Yellow,
Burnt Sienna, Light Red, Vermilion,
Madder Lake, Cobalt, Prussian Blue,
Vandyke Brown, Brown Pink. (Price 18s.)

**No. 8,
12 Cake Box.** { (Landscape.)
containing Brown Pink, Vandyke Brown,
Indigo, Cobalt, Crimson Lake, Indian
Red, Vermilion, Burnt Sienna, Yellow
Oker, Gamboge, Chrome Yellow, Payne's
Grey. (Price 18s.)

**No. 9,
12 Ditto,**

{ (Landscape, Figures, &c.)
containing Gamboge, Indian Yellow,
Italian Oker, Light Red, Scarlet Vermil-
ion, Madder Lake, Purple Lake, Van-
dyke Brown, Brown Pink, Indigo, French
Ultramarine, Chinese White.
(Price £1. 2s. 6d.)

**No. 10
14 Cake Box,**

{ (Landscape.)
containing Cobalt, Indigo, Neutral Tint,
Emerald Green, Brown Pink, Sepia,
Madder Brown, Crimson Lake, Indian
Red, Light Red, Burnt Sienna, Indian
Yellow, Yellow Oker, Gamboge.
(Price £1. 2s. 6d.)

**No. 11,
14 Ditto,**

{ (Landscape, Figures, &c.)
containing Indigo, French Ultramarine,
Neutral Tint, Emerald Green, Olive
Green, Vandyke Brown, Madder Brown,
Purple Lake, Rose Madder, Scarlet Ver-
milion, Light Red, Indian Yellow, Chrome
Yellow, Gamboge.
(Price £1. 5s. 6d.)

**No 12,
16 Cake Box,**

{ (Landscape, Figures, &c.)
containing Chrome Yellow, Gamboge,
Indian Yellow, Yellow Oker, Burnt
Sienna, Light Red, Scarlet Vermilion,
Madder Lake, Crimson Lake, Madder
Brown, Sepia, Olive Green, Emerald
Green, Payne's Grey, Indigo, Cobalt.
(Price £1. 8s.)

**No. 13,
16 Ditto,**

{ (Flowers, Landscape, &c.)
containing Gamboge, Indian Yellow,
Gallstone, Lemon Yellow, Vermilion,
Indian Red, Pure Scarlet, Madder Lake,
Carmine, Dahlia Carmine, Sepia, Ivory
Black, Olive Green, Emerald Green,
Indigo, French Ultramarine.
(Price £2. 5s.)

No. 14
18 Cake Box.

(Landscape, Figures, &c.)
containing Lemon Yellow, Indian Yellow,
Gamboge, Yellow Oker, Burnt Sienna,
Light Red, Vermilion, Madder Lake,
Purple Lake, Brown Madder, Olive
Green, Vandyke Brown, Emerald Green,
Payne's Grey, Indigo, Cobalt, Chinese
White, French Blue.

(Price £1. 13s. 6d.)

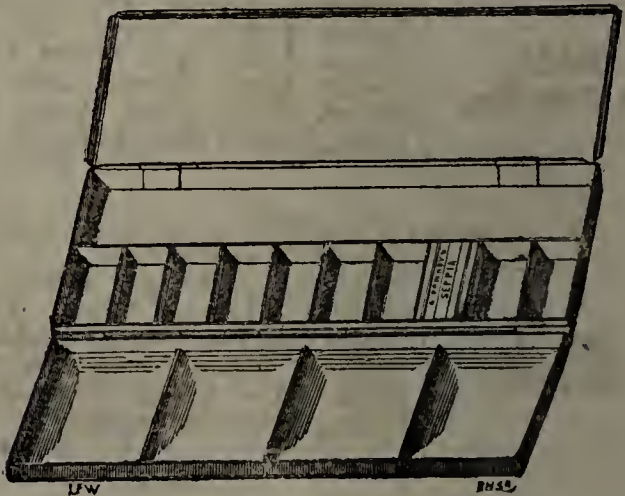
No. 15,
20 Cake Box.

(Complete for Landscape, Flowers,
Figures, &c.)
containing Lemon Yellow, Gamboge,
Indian Yellow, Yellow Oker, Chrome,
No. 3, Vermilion, Light Red, Indian Red,
Rose Madder, Carmine, Purple Madder,
Vandyke Brown, Sepia, Brown Pink, Sap
Green, Emerald Green, Indigo, French
Ultramarine, Smalt, Cobalt.

(Price £2. 7s. 6d.)

N. B. For any colour in the foregoing lists another may be substituted,
and if the colour selected is higher or lower in price, the difference added
or deducted.

MOIST WATER COLOUR BOXES.
OF JAPANNED TIN.

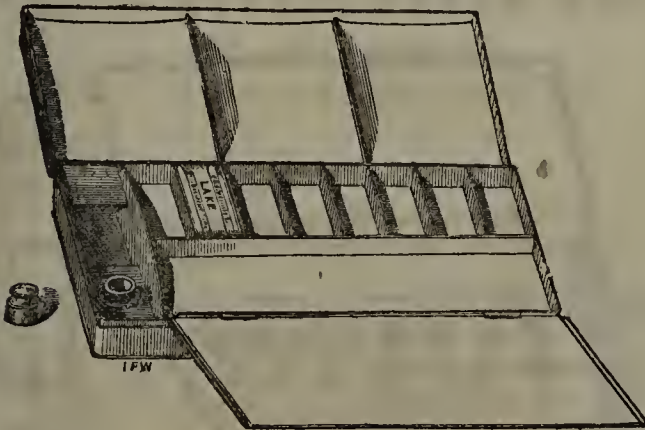


MOIST WATER COLOUR BOXES,

continued.

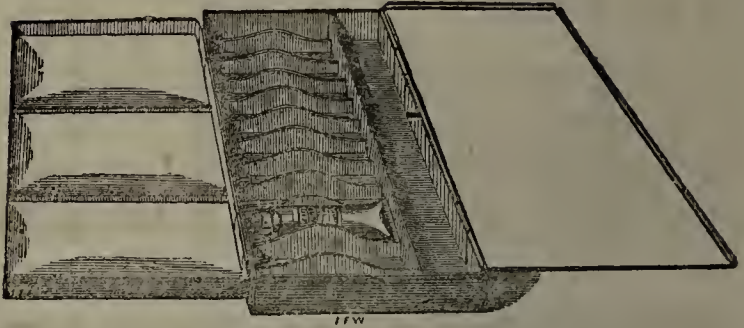
						Pneumatic Boxes	
						s.	d.
to hold	3	Cakes	.	.	.	3	9
	4	"	.	.	.	4	0
	6	"	.	.	.	4	4
	8	"	.	.	.	4	8
	10	"	.	.	.	5	0
	12	"	.	.	.	5	4
	14	"	.	.	.	6	0
	16	"	.	.	.	6	8
	18	"	.	.	.	7	4
	20	"	.	.	.	8	0
	24	"	.	.	.	9	4
						s. d.	
						.	.
						7	0
						8	0
						8	6
						9	0
						9	6
						10	0
						10	6
						12	0

The Pneumatic Boxes are an improvement of the Japanned Sketching Boxes, being made to contain a supply of water underneath the colours; and with a chamber to hold water for use while sketching; the chamber being filled by pressing the bottom of the box.



PNEUMATIC BOX.

Boxes for Moist Colours in Tube,
made to contain 12 Colours, 8s.



BOXES, for holding a small supply of Colour for a few days' use; the wells to be filled from the tubes, 7s. 6d.



JAPANNED WATER BOTTLES, for carrying a supply of water for sketching, with cups to fix on the palette or box as above, price 3s.

Hardings's Tints for Miniature Painting.

Each.

Fair Complexion	s.	Intense Sepia	s.
Dark ditto	3	Light Amber	3
Carnation		Dark Amber	
Auburn		Imperial Blue	
Demi Tint		Deep Blue	
Shadow Colour		Marone Crimson	5

Morocco Boxes, containing the first six colours, with Sable

Brushes in Ivory Cases. 21

Ditto ditto, containing the twelve colours, with ditto . 42

Holland's Tints for Flower Painting.

Prepared only by G. Rowney & Co.

Damask	s.	Yellow Green	s.
Bright Orange	3	Dark Green	1
Rose Tint	2	Brown	
Blue, No. 1	1	Shade for White	
Blue, No. 2		Ditto for Yellow	
Yellow		White	

Box of the above complete, 21s.

Varley's Tints for Landscape Painting.

Pure Green	s.	Dark Warm Green, No. 1	s.
Warm Grey	1	Warm Green, No. 2	1
Purple ditto		Orange	
Neutral Tint			

Box of the above complete, 12s.

Colours Prepared for Painting on Glass

As used for the Dissolving Views

AT THE ROYAL POLYTECHNIC INSTITUTION,

INVENTED AND MANUFACTURED BY

GEORGE ROWNEY & CO., 51, RATHBONE PLACE, LONDON.

The following Testimonial from C. SMITH, Esq., the Artist engaged by the Royal Polytechnic Institution, will sufficiently indicate the value of the above Colours :

MESSRS. ROWNEY & Co.

October 29th, 1848.

Gentlemen—I have tried your New Preparations of Moist Colour for Glass Painting, and find them far superior to any I have hitherto used, as they work with a neatness and facility that could not be attained by the usual mode of Oil and Varnish Colours, and to which they are in every respect preferable; those who paint on Glass will find them a valuable acquisition.

I am, Gentlemen, yours truly,
CHARLES SMITH.

30, Tavistock Street, Covent Garden.

Directions for Use.

The outline to be traced or drawn on the Glass with Intense Brown, thinned with sufficient water to make it flow freely from the brush. When dry pass a thin coat of the Varnish over it, which will prevent the Outline from being disturbed by the subsequent Paintings. It is better when using the Varnish for the Glass to be slightly warm, otherwise the Varnish may chill.

As the Varnish dries instantly, the Painting is not retarded, and the Tints of Colour may be then put in as evenly as possible, and without mixing the different Colours more than necessary. This second Painting, when dry, to be Varnished, after which the Shading and Finishing Touches to be added, and another Coat of Varnish completes the whole.

The Colours throughout to be Thinned only with Water.

This invention places the Art of Painting on Glass within the power of any one possessing a moderate knowledge of Drawing; while the old preparation of Varnish Colours placed difficulties in the way of the most practised Artists. In addi-

tion to which, the time saved by this new process is considerable, and the beauty and the clearness of the Painting is much increased.

LIST OF THE COLOURS:

(Prepared in Metallic Tubes).

	s.	d.		s.	d.
Crimson	5	0	Light Green	1	0
Scarlet	5	0	Dark Green	1	0
Orange	1	0	Light Yellow	1	0
Opaque Black	1	0	Warm Brown	1	6
Blue	1	0	Intense Brown	1	6
Varnish, 1s. per Bottle.			Box of the above, containing		
			Palette and Brushes, 25s.		

GEO. ROWNEY & CO'S. WATER COLOUR BOXES, FITTED.

MAHOGANY WHOLE CAKE BOXES,

LOCK BOX,



12 Cake, 14s.

	s.	d.
With sliding top, six colours and brushes	6	0
Ditto, twelve ditto, and ditto	12	0
Ditto, eighteen ditto and ditto	18	0

LOCK BOX, POLISHED, with twelve colours, brushes, pencils, &c.	14	0
Ditto, eighteen ditto, ditto, ditto	20	0
Ditto, with drawer, containing saucers, twelve colours, brushes, pencils, &c.	16	0



**COMPLETE
12 CAKE BOX,**

One Guinea.

Complete Colour Boxes, with twelve colours, brushes, pencils, &c.	s.	d.
Ditto, ditto, eighteen colours	21	0
Ditto, ditto, twenty-four ditto	30	0
	42	0

**CADDY LID
BOX,**

24 Cake, £3 3s.



CADDY LID BOX, Spanish mahogany polished;
containing 12 colours, ink stone, pallettes, cut
water glass, extra brushes, pencils, &c. &c.,
very complete

	£1	15	0
Ditto, 18 colours, ditto, ditto, ditto	2	12	6
Ditto, 24 colours, ditto, ditto, ditto	3	3	0



ROSEWOOD
CADDY LID BOX,
BRASS BOUND,
12 Cakes, £2 12s. 6d.

Brass bound.

HANDSOME ROSEWOOD CADDY
LID BOX, containing 12 colours, ink
stone, palette, cut water glass, sable
and other brushes, pencils, &c. &c.
very complete

	£2	5	0	2	12	6
Ditto, ditto, 18 colours, ditto, ditto, ditto	3	0	0	3	10	0
Ditto, ditto, 24 colours, ditto, ditto, ditto	4	0	0	4	10	0

A variety of handsome Boxes, inlaid, &c. with suitable
fittings for every style of painting in Water Colours, from £2 2s.
to £10 10s.

Half-Cake Boxes,

	s.	d.
With Sliding Top, six half cakes and brushes	3	6
Ditto twelve ditto and ditto	6	0
Ditto eighteen ditto and ditto	9	0

Lock Box, polished, with 12 half cakes, Brushes, Pencils, &c.	9	0
Ditto eighteen half cakes, ditto, ditto	12	0
Ditto with Drawer, Palette, twelve half cakes, Brushes, Pencils, &c.	12	0
Ditto with ditto, twelve half cakes, ditto and ditto, Complete Colour Box, with twelve half cakes, Brushes, Pencils, Cut Water Glass, &c.	12	0
Ditto eighteen half cakes, ditto, ditto	15	0
Ditto twenty-four ditto, ditto	£1	4 0
Ditto twenty-four ditto, with Drawer and Palette	£1	10 0

Quarter-Cake Boxes.

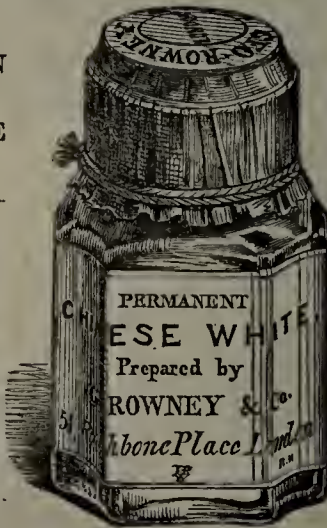
Sliding Box, with six quarter cakes and Brushes	s.	d.
Ditto twelve ditto, ditto, ditto	2	0
Ditto eighteen ditto, ditto	4	0
Ditto twenty-four ditto, ditto	6	0
	8	0

PERMANENT CHINESE WHITE.

A PREPARATION OF WHITE OXIDE OF ZINC.

*Price in Bottles,
or in
Compressible
Tubes,
1s. 6d.*

This chemical preparation is one of the most valuable acquisitions to the water colour painter, from its great permanency and body. This white washes evenly and freely on the paper, and when



dry, retains the same tone of colour as when wet; a property not possessed by any other permanent white.

A judicious use of this pigment, pure and mixed with other colours,

gives to a drawing all the solidity and power of an oil painting.

LIQUID INDIAN INK.

A preparation for the use of Artists, Amateurs, Architects, Surveyors and Draughtsmen, whereby a solution of this useful Brown is immediately available without the loss of time and trouble incurred, with the ordinary Indian Ink.

Price 1s. per Bottle.

LIQUID COLOURS AND MEDIUMS.

CONSTANT WHITE.

[SULPHATE OF BARYTES.]

This is an extremely white pigment, but not possessing the body of Chinese White; it is generally used for high lights, &c., in Landscape and Miniature Painting.

Price 1s. 6d. per Bottle.

ALPHALTUM.

PREPARED FOR THE USE OF WATER COLOUR
PAINTERS.

Price 1s. 6d. per Bottle.

INDELIBLE BROWN INK.

FOR OUTLINES OR FOR SKETCHING.

This rich and permanent Ink is found to be of great service to the Architectural Artist, as the outline, or ornamental design, drawn with it (even if the Ink be diluted with water to the palest tint,) cannot, when dry, be effaced by continued washings.

Price 1s. 6d. per Bottle.

WATER COLOUR MEDIUM.

A most desirable medium, imparting additional depth, brilliancy, and transparency in Water Colour Painting, improving the working of the colours, and preventing them running one into another.

Price 1s. 6d. per Bottle.

PROUT'S LIQUID BROWN.

A BEAUTIFUL TRANSPARENT BROWN FOR WATER COLOURS.

Price 1s. per Bottle.

PREPARED OX GALL.

A preparation required occasionally in Water Colour Painting, where, from the greasy nature of the paper or colour, an even wash cannot be obtained. The smallest portion of this preparation is sufficient to obviate the defect.

Price 6d. and 1s. per Box.

COLOURLESS LIQUID OX GALL.

This limpid extract of Gall possesses all the strength and properties of the Gall, as it is usually sold in the paste state, but is deprived of its unpleasant qualities.

Price 1s. 6d. per Bottle.

PREPARED GUM WATER.

Price 6d. per Bottle.

CUMBERLAND BLACK LEAD DRAWING PENCILS,

MANUFACTURED BY

GEORGE ROWNEY & CO.

Of the Genuine Plumbago, or of Patent Compressed Lead, of the following degrees:—

H —Hard	.	.	.	.	.	} Each 6d.
HH —Harder	.	.	.	.	.
HHH —Very Hard	.	.	.	.	.
HHHH —Extra Hard	.	.	.	.	.
HB —Hard and Black	.	.	.	.	.
F —Middling Degree	.	.	.	.	.
B —Black, for Shading	.	.	.	.	.
BB —Very Black, for ditto	.	.	.	.	.
EHB —Extra Hard and Black	.	.	.	.	.	s. d.
FF —Very Fine. Extra EHB . Extra BB . Extra HH.	.	.	.	.	.	0 9
BBBB —Each	.	.	.	.	.	1 0
	.	.	.	.	.	2 0

The last six pencils are made at the suggestion of several Artists of eminence, are particularly well adapted for the present improved style of pencil drawing, and have a greater body of lead.

GEO. ROWNEY & CO.'S IMPROVED DRAWING PENCILS.

NEATLY GOT UP IN POLISHED CEDAR,

*In order to prevent the Lead Dust adhering to the Pencil, and
consequently soiling the fingers.*

To sell at 3d. each, or 2s. 6d. per Dozen.

Extra Letters, (such as hitherto sold at 1s. each,) 6d. each, or
5s. per Dozen.

H —Hard for Sketching	}	3d. each, or 2s. 6d. per Dozen
HH —Harder for Outlines		
HHH —Very Hard for Architects		
HHHH —Extra Hard for Engineers		
HB —Hard and Black		
B —Black for Shading		
BB —Softer and very Black		
F —Firm for Ordinary Drawing		

EXTRA LETTERS MOST CAREFULLY PREPARED.

EHB —Extra Hard and Black	}	6d. each, or 5s. per Dozen
DEHB —Ditto ditto, Extra Thick Lead		
FF —Very Firm and Double Thick Lead		
BBB —Softer and Very Black Double Lead		
BBBBBBB —Very Broad and Black, for large bold Pencil Drawings	}	1s. each, or 10s. per Dozen

BY APPOINTMENT

TO HER MAJESTY'S STATIONERY OFFICES AND SCHOOLS OF DESIGN.

Messrs. G. R. and Co., in submitting these Pencils to the public, call particular attention to their elegance, cheapness, and above all, their superior quality; and beg to subjoin the following Testimonials.

9, Radnor Place, Hyde Park, 24th July, 1848.

Gentlemen—I have from the first used your Improved Drawing Pencils, considering them by far the best manufactured. I recommend all my friends and pupils to use them, and have much pleasure in giving this testimonial of their quality.

Yours faithfully,

Messrs. G. Rowney and Co.

T. M. RICHARDSON.

36, Mornington Crescent, July 4th, 1848.

Gentlemen—I have great pleasure in adding my testimony to the superior quality of your Blacklead Pencils.

Although my use for the lead pencil is very limited, I have no hesitation in saying, I never found any work with such unvarying evenness of line and tone.

I am, Gentlemen, your obedient Servant,

JNO. RICHD. PICKERSGILL, A.R.A.

To Messrs. G. Rowney and Co.

16, Albert Street, Mornington Crescent, July 2nd, 1848.

Sirs—In answer to yours of the 30th, I beg to say I have found your Improved Blacklead Pencils everything that could be wished for my purposes.

For keeping their point and being free from grit, they are certainly superior to any I have yet tried.

I am, Sir, your obedient Servant,

Messrs. G. Rowney and Co.

FRED. B. GOODALL.

4, Augustus Square, Regent's Park, July 1st, 1848.

Gentlemen—I find your Pencils almost universally used among my pupils, and I may add, I know of no better manufactured.

Yours truly,

To Messrs. Rowney and Co.

GEO. HARLEY.

Streatham Place, Brixton Hill, July 10th, 1848.

Gentlemen—I have been in the habit of using your Improved Lead Pencils for some time, and find them, for my purpose, superior to any other. They combine richness of colour with a firm point, and do not break in using.

I am, Gentlemen, yours truly,

Messrs. Rowney and Co.

DAVID COX, JUN.

10, *South Parade, Brompton, July 6th, 1848.*

Gentlemen—With much pleasure I send to you my opinion upon the qualities of your Lead Pencils. I consider they contain the very qualities that artists and amateurs have so long desired, viz, an easy control over them, which is not accomplished in the use of other Lead Pencils. In addition to this, they do not rub and smear so easily as other Lead Pencils. Since I first purchased your pencils I have used no other, nor will my pupils, in whom there is not one dissentient voice. The perfection of a Lead Pencil is in its affinity to the paper and obedience to the will and the fingers. You are perfectly at liberty to make use of this, my testimonial, in favor of your excellent Lead Pencils.

I am, Gentlemen, truly yours,

Messrs. Rowney and Co.

GEO. R. LEWIS.

*From the late T. M. RICHARDSON, SEN., Esq., Newcastle-on-Tyne,
53, Blakett Street, Newcastle-on-Tyne.*

Gentlemen—I have made use of your New Pencils, and consider them a most desirable acquisition either to the artist or the amateur. They work pleasantly, and the variety of tint which they are capable of producing renders them valuable in sketching.

I am, Gentlemen, yours most truly,

THOS. M. RICHARDSON, SEN.

Messrs. Rowney and Co., London.

Old Brompton, 20th June, 1848.

Gentlemen—I like your Pencils better and better the more I use them; they are in all respects excellent. Since I first tried them I have used no other.

Yours, &c.,

Messrs. Rowney and Co.

H. W. HULME.

18, Oxford Terrace, 30th June, 1848.

MR. RUNCIMAN presents his compliments to Messrs. ROWNEY and Co., and has no hesitation in stating that he considers their Improved Pencils equal to the best pencils that are made, and in some respects far superior; and as the cost of them is so much less than those of other manufacturers, Mr. R. of course uses only those of Messrs. R. and Co.

From G. BARNARD, Esq., Head Drawing Master of Rugby School, 85, Great Portland Street, London.

Gentlemen—In reply to your inquiry respecting my opinion of the quality and value of your New Pencils, I do not hesitate to say that I find them excellent in all respects, with entire freedom from grit, and working well, whether hard or soft; these qualities, combined with their moderate price, render them very valuable to artists and their pupils.

Truly yours,
G. BARNARD.

From J. A. HAMMERSLEY, Esq., Head Drawing Master of the Government School of Design, Manchester.

Dear Sirs—I have tried all the Lead Pencils you forwarded to me, and consider them the best I have ever had; indeed it is impossible justly to compare them with any others, as they possess qualities I never yet found in pencils, amongst which I may name their beautiful transparency and clearness. I have not only made use of them myself, but have had them tried by several students in this Institution, and their excellence is acknowledged by my pupils. The BBB's are most superb pencils.

I am, Sirs, yours most respectfully,
J. A. HAMMERSLEY.

From G. PETRIE, Esq., Vice President of the Royal Hibernian Academy.

Great Charles Street.

Gentlemen—I have tried the set of Pencils you were so good as to send me, and I have no hesitation in expressing my opinion that they are far superior to any that I have used for many years—perhaps, indeed, to any that I have ever used. Were the price of them *three or four times* what it is, I should take them with pleasure, and I shall recommend them confidently to my friends.

I am, Gentlemen, faithfully yours,
Messrs. Rowney & Co. GEORGE PETRIE, R.H.A.

4, Berners Street, Oxford Street, July 19th, 1848.

Dear Sirs—I feel pleasure in stating I consider your Lead Pencils the best in quality I have ever used. The BB is most useful for preserving freedom in outline.

Truly yours,
Messrs. Rowney and Co. M. O'CONNOR.

From HENRY WORSLEY, Esq., 119, Great Portland Street.

Gentlemen—I have used your New Pencils for various purposes, and find them excellent for all. Combined with the price, their properties cannot fail to make them an acquisition to artists and the public generally. I shall feel much pleasure in recommending them.

I am, Gentlemen, obediently yours.

Messrs. Rowney and Co.

HENRY WORSLEY.

120, *Baggot Street, Dublin.*

Gentlemen—The Pencils you sent me I have tried, and found them to answer remarkably well for general use. The Pencil marked BB is particularly good for *bold* drawing.

I am, yours truly,

WILLIAM BROCAS.

From the LONDON ART UNION.

We have recently tried some Lead Pencils manufactured by Messrs. Rowney and Co, which we confidently recommend. Their quality is good, both as respects colour and firmness; they are free from grit, do not easily break, and moreover, are remarkably cheap.

St. Andrew's Street, May 24th, 1845.

Gentlemen—I have tried the Pencils which you were so kind as to send me, and am very much pleased with them. I find them free from the many defects which render other pencils so unpleasant to use. Their excellence, added to the style in which they are *finished*, and their VERY CHEAP PRICE, must secure for them a very extensive sale.

I remain, Gentlemen, yours truly,

Messrs. Rowney and Co., London.

H. O'NEILL, M.S.I.A.

28, *Grand Parade, Cork.*

Gentlemen—I beg to thank you for your case of newly-invented *Drawing Pencils*, and, as you desire, to give my honest and candid opinion concerning their merits. I have given them every fair trial, both in Sketching from Nature and in Pictorial effect, and can find no praise too great for them: they possess many advantages over pencils of a less modern date, too numerous to be inserted in a letter.

I am, Gentlemen, your obliged and obedient Servant,

Messrs. Rowney and Co.

JOHN NOBLET.

23, Great Brunswick Street.

Gentlemen—I feel pleasure in stating, that in my opinion, your new Blacklead Pencils are excellent in quality and admirably prepared, thus combining advantages which render their use both easy and delightful. Their very moderate price, too, is an additional recommendation.

I am, Gentlemen, yours, &c.,

B. MULRENIN, A.R.H.A.

10, Tichbourne Street, Quadrant.

Gentlemen—At your request I have tried your Pencils, which I have found in every respect superior to any pencils I have hitherto used: I can most confidently recommend them as possessing every quality that can be desired. Their cheapness and elegance are sufficient to ensure their sale.

I remain, your obedient Servant,

Messrs. Rowney and Co.,

J. SYER.

Avon Beg Cottage, Carrickfergus March 30th, 1846.

Gentlemen—The specimen of your Threepenny Pencils, sent to me through your Agent, Mr. Marcus Ward, Belfast, gives me the opportunity of according in opinion with other Artists who have tried them, as I have never used pencils with which it is more easy to produce *soft*, and, at the same time, *bold* effect. The BB, being a beautiful medium, is admirably adapted both for distance and fore-ground; the single B being most suitable for free sketching. I feel bound, in justice to you, to recommend them with the greatest confidence, trusting that their quality may always entitle them to a preference.

I am, Gentlemen, yours, &c.,

Messrs. Rowney and Co.

J. HOWARD BURGESS.

20, Great George Street, Cork, August 21, 1845.

Gentlemen—For some months I have been making use of your New Pencils with great satisfaction: they possess two very desirable properties, *cheapness and excellence*, and I have no doubt, but that they will command a very extensive sale in Cork. Your BB is a splendid Pencil, admirably adapted for *bold, effective* Drawing.

I am, Gentlemen, yours obediently,

ROBERT F. STOPFORD.

Messrs. Rowney and Co., London.

42, South Mall, Cork, Sep. 11th, 1845.

Gentlemen—The Pencils you were so kind as to send me I have carefully tried, and found them of excellent quality in every respect: in my opinion no better could be, and remarkably moderate in price.

I am, Gentlemen, yours truly,

Messrs. Rowney and Co.

JOHN BRENNAN.

From W. G. WALL, M.S.I.A.

Gentlemen—I have used your 3d. Drawing Pencils, and have great pleasure in stating that they are altogether the best I ever used at any price. They are perfectly FREE FROM GRIT, and WORK most beautifully.

I am, Gentlemen, yours most truly,

WILLIAM G. WALL, M.S.I.A.

From W. G. HERDMAN, Esq., *Secretary of the Society for Liverpool.*

6, Landsdown Place, Everton, 6th March, 1847.

I have tried the Pencils manufactured by Messrs. G. ROWNER and Co. and find them most free and pleasant to work with, and capable of producing great depth and richness of effect.

WILLIAM GAWIN HERDMAN.

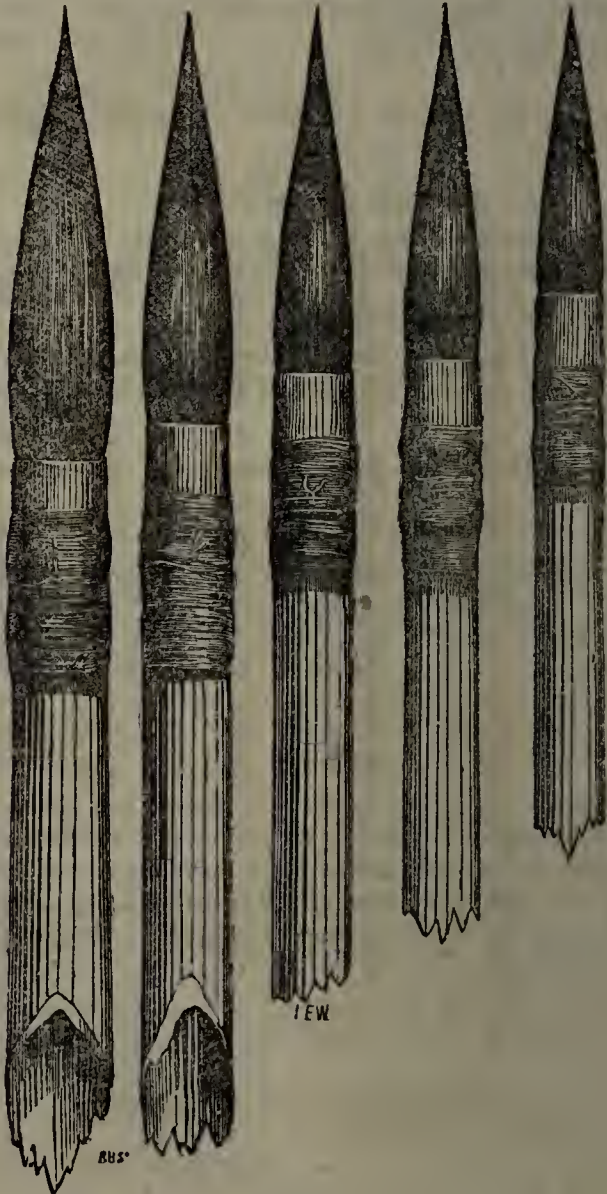
CAUTION.

The Public are respectfully requested to observe that the name of "George Rowney and Compy." is stamped on each Pencil; as their unprecedented success has induced other manufacturers to imitate them in their outward appearance, as the means of selling an inferior article, to the injury of the character established by Messrs. R. and Co. for their Pencils.

Brushes for Water Colour Painting.

SABLE HAIR PENCILS, OF THE VERY FINEST DESCRIPTION.

DOME POINTED SABLE HAIR PENCILS,



BOUND WITH SILK AND GOLD WIRE.

16s.

14s.

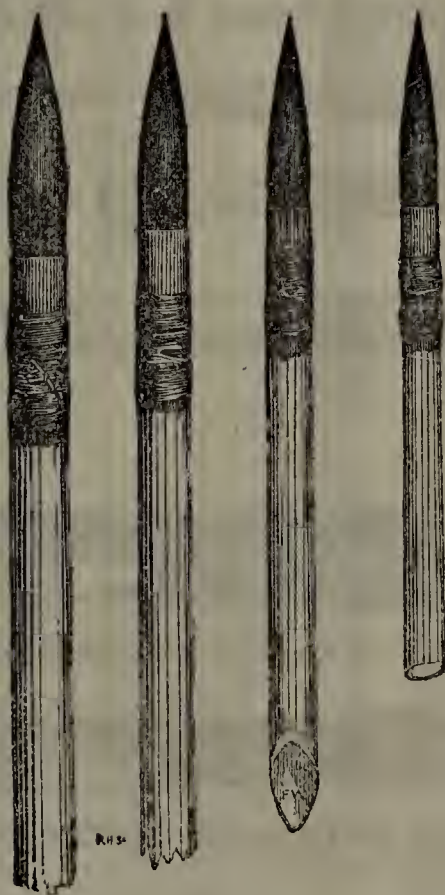
10s. 6d.

7s. 6d.

6s. 6d.

Brushes for Water Colour Painting,
CONTINUED.

FRENCH DOME POINTED SABLE PENCILS.



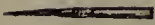
3s. 6d.

2s. 6d.

1s. 6d.

1s.

Red or Brown Sables.



Miniature Sables, 5d. each.



Crow Quill, 4d.



Duck Quill, 6d.



Large Duck, 8d.



Small Goose, 9d.



Goose, 10d.



LARGE SWAN QUILL CAMELS, 4d.



SMALL SWAN QUILL CAMELS, 3d.



FULL GOOSE CAMELS, 2d.

Superfine Camel Hair Pencils, 1s. per dozen



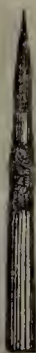
GOOSE QUILL



SMALL GOOSE QUILL



DUCK QUILL



CROW QUILL

Writing Pencils, 1s. per dozen.



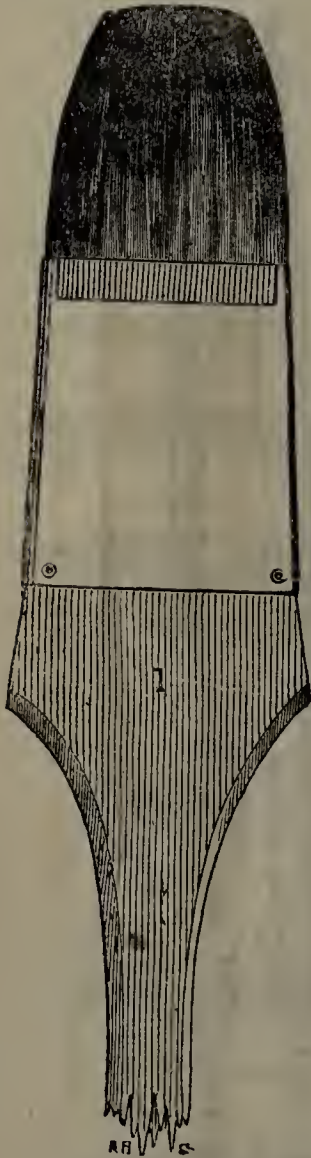
GOOSE QUILL



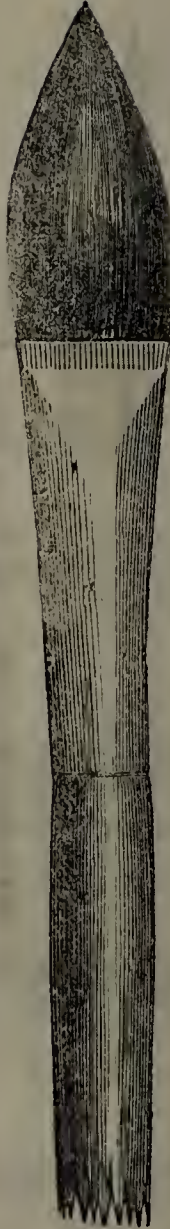
DUCK QUILL



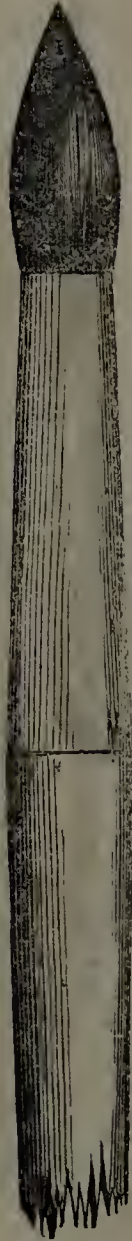
CROW QUILL



FLAT CAMEL HAIR BRUSHES IN TIN, 6d. per inch.

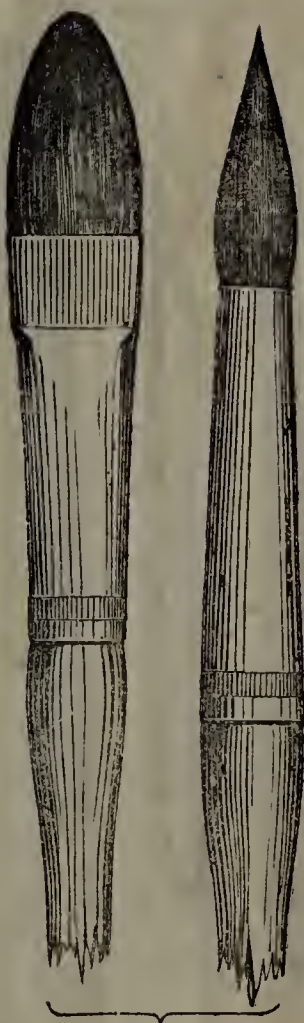


FLAT FRENCH CAMEL HAIR BRUSHES, 1s. each.



ROUND CAMEL HAIR BRUSHES IN TIN, from No. 1, 2½d., to No. 6, 8d.

From $\frac{1}{2}$ inch to 4 inch.



DOUBLE-ENDED CAMEL HAIR BRUSH, 1s. 6d.



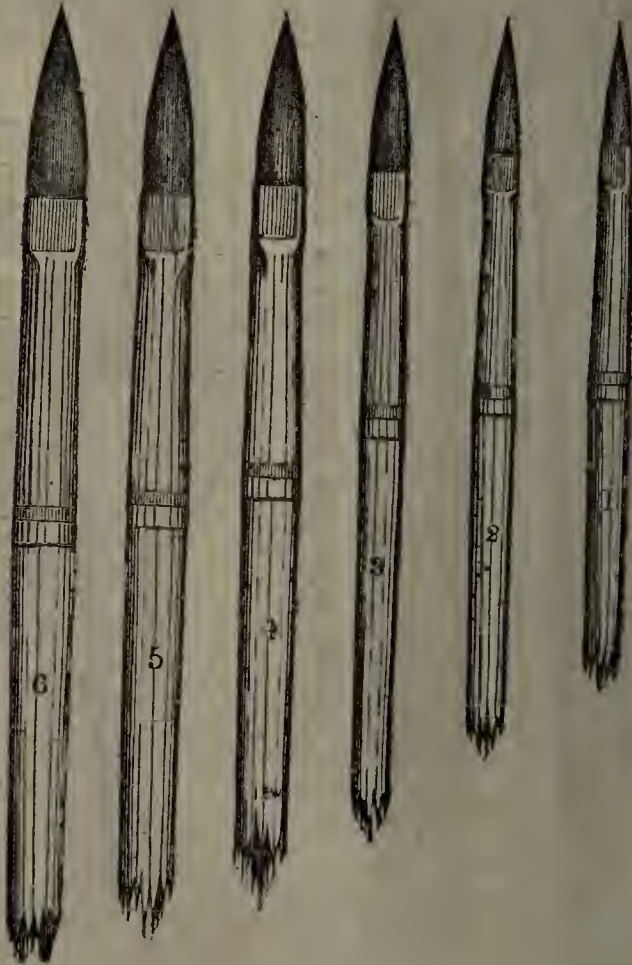
SEVEN-QUILL FRENCH CAMEL, 1s.

DYED OR RED SABLE HAIR BRUSHES,

in Metal Ferrules, Polished Handles,

FLAT.

Nos. 6, 5, 4, 3, 2, 1, each 1s.

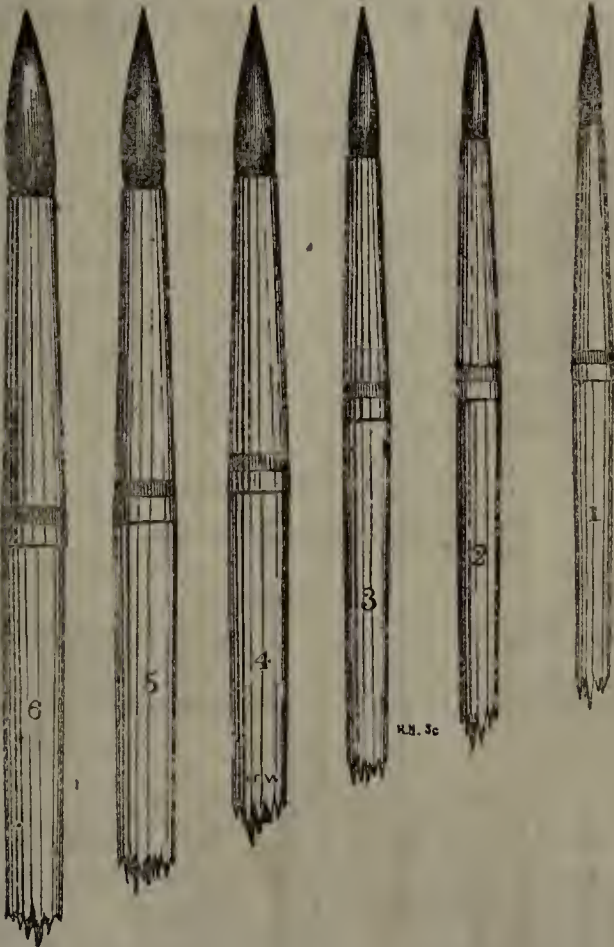


DYED OR RED SABLE HAIR BRUSHES,

in Metal Ferrules, Polished Handles,

ROUND.

Nos. 6, 5, 4, 3, 2, 1, each 1s.



LARGE BRUSHES, OF THE SAME MATERIAL,

From 3s. 6d. to 21s. each, round and flat.

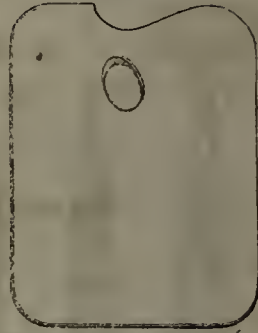
Earthenware Palettes, Slabs, &c.

OVAL.



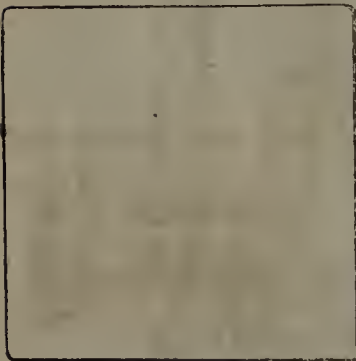
	s	d.
3 in. long .	0	5
4 " .	0	6
5 " .	0	7
6 " .	0	9
7 " .	0	10
8 " .	1	0
9 " .	1	3
10 " .	1	6

OBLONG.

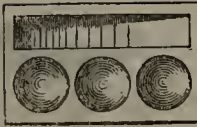


	s.	d.
5 in. long .	0	9
6 " .	0	11
7 " .	1	1
8 " .	1	3
9 " .	1	6
10 " .	2	0

Square Tiles, 2d. per inch.

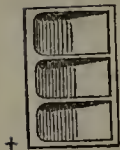
Square Tiles, with rim,
3d. per inch.

Indian Ink Stones.

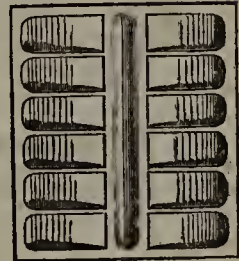


Small Size,	in. $2\frac{7}{8}$	by	in. $1\frac{5}{8}$	5d. each.
Middle „	4	by	$2\frac{5}{8}$	8d. „
Large „	$6\frac{1}{2}$	by	$4\frac{1}{2}$	1s. 6d. „

Slanting Divided Tiles.



		s.	d.
†3 Divisions	.	0	8
4 „	.	1	4
5 „	.	1	4
6 „	.	1	4
8 „	.	2	0
10 „	.	2	0
12 „	.	2	4
*12 with well .	.	3	9



Square Divided Tiles.



		s.	d.
3 Divisions	.	0	9
6 „	.	1	4
9 „	.	1	8
12 „	.	2	0

New Colour Slab.

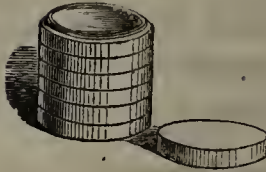


9d.

5 Well and 5 Slant Slab.



2s.

Round Paints.**Cabinet Nests of
Saucers.****Tinting
Saucers.**

Round paints, 2d. each, or 1s. 6d. per dozen.

Cabinet Saucers, small, the set, 1s. 6d. In morocco cases, 3s. 6d.

Ditto, large . 2s. 6d. „ 4s. 6d.

Tinting Saucers, from 10d. to 1s. 6d. per dozen.

Whatman's Drawing Papers.

Plain Surface for Water Colours. Hot-pressed ditto, smooth for Pencilling.

	Size.	Per Sheet.		Per Quire.	
		s.	d.	s.	d.
Demy	20 by 15 in.	0	2	3	0
Medium	22 „ 17	0	2½	4	0
Royal	24 „ 19	0	4	6	0
Super Royal	27 „ 19	0	5	7	6
Imperial	30 „ 21	0	6	9	0
Columbia	34 „ 23	0	9	15	0
Atlas	33 „ 26	0	9	15	0
Double Elephant	40 „ 26	0	10	18	0
Antiquarian	52 „ 31	3	6		

Extra Drawing Papers.

	Per Sheet.		Per Quire.	
	s.	d.	s.	d.
Whatman's Stout Imperial	0	8	14	0
Ditto, Extra Stout ditto	0	10	18	0
Ditto, ditto, ditto, very rough surface	0	10	18	0
Rough Imperial Paper	0	6	9	0
Stout Double Elephant Paper	1	8	36	0
Harding's Drawing Paper	0	6	10	0
Double thickness of ditto	1	0	20	0

Colossal Drawing Papers,

IN ANY LENGTH,

For Plans, Large Drawings, &c.

White, 4 ft. 6 in. wide.	Per yard,	s.	d.
Grey, 3 ft. 9 in.	Ditto	1	6
		1	3

Tinted Drawing Papers.

Imperial size, of every variety of Tint suitable for Pencil, Chalk, Crayon, or Water Colour Drawing.

Hand-made, or Machine-made papers, 5d. per sheet, 8s. per quire.

The hand-made papers are most suitable for Water Colours.

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